# The Inland Printer

FEBRUARY

1931

### Trade Composition a double value Now!

• With the printer finding it more than usually difficult to make money from his business, a service from which he CAN BE SURE of a profit for himself and satisfaction for his clients is of more than ordinary interest right now. In all the important printing centers of the United States and Canada are located members of this association, operating plants specially equipped to render all phases of composition service—from type on the galley to complete make-up. In the entire resources of these plants are available to the printer, relieving him of the necessity of operating in his own plant the equipment necessary to produce the composition required to serve his own customer, the buyer of printing. In Cut your costs. Improve

your service. Please your customers. Buy trade composition service—it has a double value now!



International Trade Composition Association
Tower Building • 14th and K Streets • Washington, D. C.

# One More Ludlow Contribution to Composing Room Economy

Try setting the copy to the right in single types and see how long it takes.

It was set on the Ludlow, without undue haste, and made up in less than nine minutes.

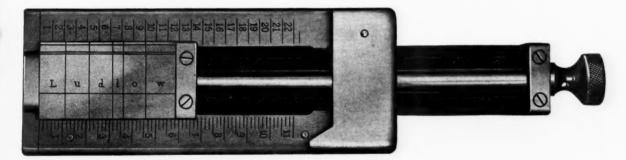
There is a good reason – the *new* Ludlow self-quadding stick – the latest important improvement in Ludlow efficiency and economy.

### **FALL SALE**

**Beginning Monday** 

fur coats
neckpieces
scarves
evening gowns
bedroom slippers
negligees
cloth coats
afternoon ensembles

#### THE EMPORIUM Seventh and Pine



With this stick, lines set flush at the left, require no justification at all. Just gather the matrices, insert them in the stick, push in the slide, give the set screw a half turn, and cast the line.

For centered lines the process is almost as expeditious. The matrices are set in the stick and pushed up to the mark at the top indicating the measure being set. The scale at the bottom then shows the number of picas of spacing to be inserted at the left. When this spacing is inserted, the slide pushed in, and the set screw turned, the line is automatically centered—without further justification.

### LUDLOW TYPOGRAPH COMPANY

2032 Clybourn Avenue

Chicago, Illinois

### TRUTH IN SELLING

### look for it

### when you buy YOUR paper cutters

NY salesman will tell you that it isn't difficult to sell if no thought is given to succeeding years.

A real salesman is interested in the future. The man who has spent years building up his territory always wants hard, practical facts about his products.

He watches his equipment in actual operation over a long period of time. He knows how the machines built by his company have performed for his customers over a period of years.

Therefore, Seybold salesmen always tell the truth about the equipment they sell ... they tell the truth obout its production, performance, and dependability.

When Sevbold customers calmly talk over certain situations with Seybold salesmen, the salesman's experience often saves the customer from ultimate disappointment and loss. In many cases it saves the expense of purchasing specialty machines for work that can be handled better on a standard Seybold model, a model which renders additional service in that it is always ready and capable for universal use over a period of a great many years.

The truth never hurts the customer's pocketbook or his capital investment.



Seybold Automatic Cutters are always ready for any and all jobs of cutting, splitting, or trimming, for squaring sheets before printing, for finish cutting the printed forms and labels, for book trimming, for gang work where several piles of strips, labels, or bound books and pamphlets are trimmed or split at each stroke of the knife. Sizes from 32" to 94".



The Seybold Knife Grinder com-plements every cutter and trimmer, it saves knife metal, protects the knives from burning, and enables both knives and machines to do their best work.

#### HARRIS-SEYBOLD-POTTER CO. SEYBOLD MACHINE CO., DIVISION, Dayton, Ohio

Eastern Sales Agents:
Southern Sales Agents:
E. P. LAWSON COMPANY, Inc.
J. H. SCHROETER & BROTHER 424-438 W. 33rd St., New York, N. Y.

Atlanta, Georgia

Western Sales Agents: CHAS. N. STEVENS CO. 112 W. Harrison St., Chicago, Illinois

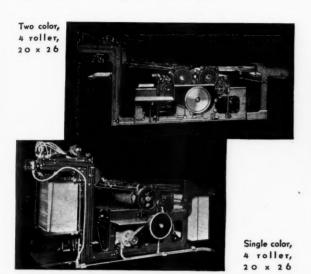
SEYBOLD PAPER CUTTERS . BOOKBINDING EQUIPMENT

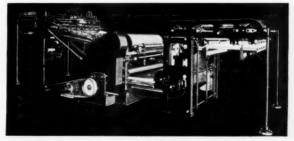
### HARRIS *SEYBOLD*

FLATBED LETTERPRESSES ROTARY LETTER PRESSES ENVELOPE PRESSES OFFSET PRESSES GRAVURE PRESSES METAL DECORATING PRESSES PAPER CUTTERS BOOKBINDING EQUIPMENT

# Every printer should investigate these presses

One in every twenty will investigate this one





ERE'S a gravure press which enables you economically to install a gravure department.

It's the Harris sheet feed, SHEET COPPER machine — easy to run, and easy to learn. Plates can be obtained, etched, ready to clamp into place; or they can be obtained polished, ready for you to etch. No accessory equipment is needed for the former plan.

Speed: 2000 per hour. Accurate register. The size illustrated is 41 x 54. Much of the fine halftone work which you see in direct mail, produced today by gravure, is the product of this machine.

It is furnished with a Harris pile delivery and your choice either of hand or automatic suction feed. Write for additional facts. They will be sent promptly.

HESE four roller 20 x 26 automatic flatbeds will insure profits for you during 1931. Present owners check this claim.

Made in two models—single color and two color—there is nothing in the industry today which equals these speed presses.

Fast? 3600 for the single color; 3000 for the two color. Register? Extremely accurate. Simplicity of construction and operation? Ideal — every Harris-Seybold-Potter machine is a masterpiece of design and assembly.

Further information supplied gladly upon request.

#### HARRIS-SEYBOLD-POTTER COMPANY

General Offices: Cleveland, Ohio
Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston,
Dayton Factories: Cleveland, Derby, Conn., Dayton

HARRIS AND GRAVURE PRESSES

#### HARRIS SEYBOLD POTTER

FLATBED LETTERPRESSES
ROTARY LETTERPRESSES
ENVELOPE PRESSES
OFFSET PRESSES
GRAVURE PRESSES
METAL DECORATING
PRESSES
PAPER CUTTERS
BOOKBINDING EQUIPMENT



#### INSTALLED BY AMERICAN TYPE FOUNDERS CO., BALTIMORE

### THE VERDICT OF THE SUCCESSFUL

A careful tabulation of the successful printers of 1930 would reveal the fact that they are consistent users of Hamilton Labor-Saving Equipment. Above is shown the composing room of The Stone Printing and Manufacturing Co., Roanoke, Va., installed in 1930.

MANUFACTURED BY

### HAMILTON MANUFACTURING CO.

TWO RIVERS, WISCONSIN

Eastern Office: Rahway, N. J. Pacific Coast Branch: 4440 E. 49th Street, Los Angeles Hamilton Goods Are Sold by All Prominent Typefounders and Dealers Everywhere

# Monotype Versatility Builds Business ∞ Monotype Quality Holds It!

PRINTERS EVERYWHERE ARE UTILIZING the versatility of the Monotype and the desirability of new Monotype faces as levers to bring up the volume of their business; they are taking advantage of the high quality of Monotype-set type and are selling good printing at profit-giving prices. The scope of profitable work produced on the Monotype covers all kinds of printing: advertising matter of every description, books, booklets, broadsides, catalogs, brochures, house organs, magazines, circulars, price lists, statistical work, blank and ruled forms, railroad rate tariffs, etc.





THE MONOTYPE TYPESETTING MACHINE economically sets all kinds of straight matter and intricate composition, tabular and rule-and-figure work, ruled forms, measures to 60 picas, leader work, plate gothic work, and all other classes of typesetting from 4 up to 24 point. It can be equipped to make perfect new single type and ornaments in all sizes from 4 to 36 point; to make rules of all kinds in sizes from 2 to 12 point, and leads and slugs from 1½ to 12 point—cast in strips or cut to a predetermined measure. Only in the Monotype is combined a Typesetting, a Typecasting and Strip-Casting Machine.

### Lanston Monotype Machine Company

Monotype Building, Twenty-fourth at Locust Street, Philadelphia, Pa.





#### WEIGHT \* VIBRATION \* TRAFFIC

 $\mathbf{P}_{\text{RINTING}}$  machinery is heavy. So is paper stock. The vibration of large and small presses running at various speeds is terrific. Type forms, stereos and material must constantly be moved about.

Think of the strain on the printing plant floor!

Printers and publishers all over the country who have been unpleasantly reminded of this by the continual necessity of floor replacements and repairs, are permanently remedying the trouble by installing *Kreolite Wood Block Floors*.

Here are a few of the large printing plants where Kreolite Wood Block Floors were chosen:

Art Color Printing Company . . . Dunellen, N. J. Birmingham News . . . Birmingham, Ala. Cincinnati Enquirer . . . . Cincinnati, Ohio Donnelley & Sons Co. . . . . . . Chicago, Ill. Express Publishing Company . San Antonio, Texas

Our Kreolite Engineers will study your needs and make recommendations without obligation on your part.

THE JENNISON-WRIGHT COMPANY, Toledo, Ohio

Branches in All Large Cities

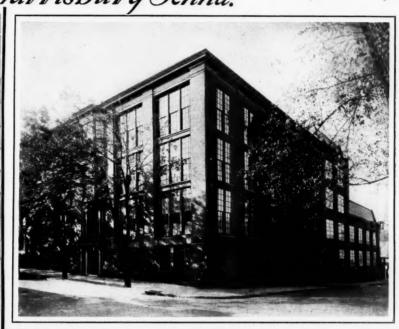


### C. HORACE M-FARIAND COMPANY Harrisburg Penna.

The high reputation enjoyed by this company for unusual and effective color printing makes their comments on the

CROSS and DEXTER FEEDERS

especially significant to the printing industry

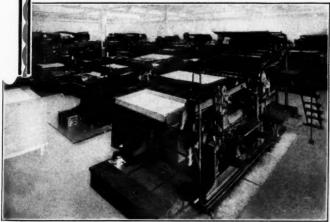


Our experience with Dexter and Cross Feeders has been over a number of years. As we recall it, our original feeder installation on the press was of the old type Dexter Pile Feeder, which had its limitations, as you may know. When later we started to put in the Cross Continuous Feeders we fell in love with them very promptly and are so well sold on them that we would not consider our presses complete without them. In fact, we believe that it will be only a matter of time until either feeders of this type, or some recognized type, are a recognized part of every press which is delivered to the printer by the manufacturer.

"Our experience with the Dexter Suction Pile Feeder, while it has not been over as many years as with the Cross Feeder, is also quite satisfactory, especially on the one smaller machine to which it is attached. It would indeed be queer even to consider getting along without mechanical feeding, and it is extremely seldom that it is necessary for us to feed any job by hand, and such times as it is necessary the runs are usually very short ones.

"In the bindery, as well as in the pressroom, these feeders have certainly made good in every sense of the word."

J. HORACE MCFARLAND COMPANY



### DEXTER FOLDER COMPANY

28 WEST 23rd STREET

NEW YORK

CHICAGO

PHILADELPHIA

ROSTON

CLEVELAND

ST. LOUIS

ATLANTA Dodson Printers Supply Co.

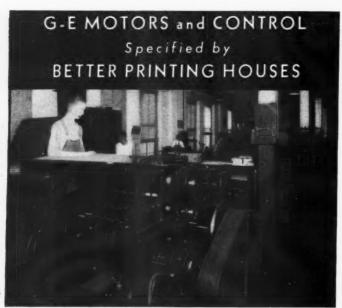
DALLAS E. G. Myers

SAN FRANCISCO

TORONTO

H. W. Brintnall Co.

Toronto Type Foundry Co.



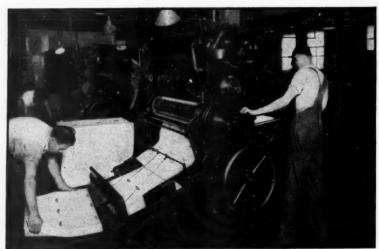
G-E motorized Mieble flat-bed press, The Dorsey Company, Dallas, Texas

# When Downtown DALLAS went A-C.—

THE Dorsey Company—one of the largest and oldest lithographing, printing, and stationery plants in the Southwest—faced a complete d-c. to a-c. changeover.

This progressive printing house investigated, found G. E. best equipped to engineer the changeover without delay, and asked for recommendations. G-E engineers carefully surveyed the plant's power needs, recommended the right motors and the right control, supervised the installation. With the absolute minimum of delay, the new equipment swung into production—has run faultlessly ever since.

With sales and engineering service always near your plant, General Electric is prepared to aid you in the solution of your power problems. Investigate these facilities at your nearest G-E office.

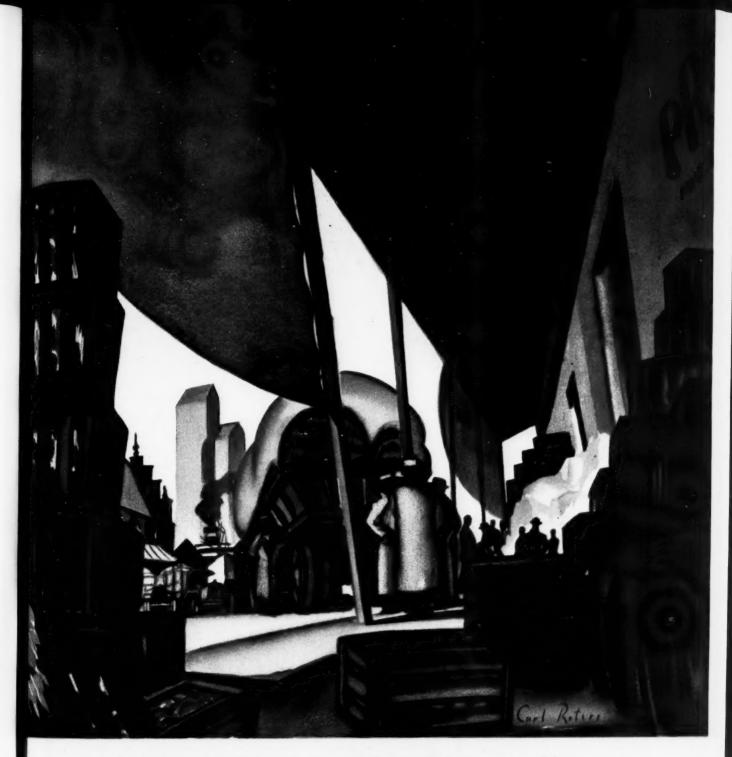


Two Harris offset presses driven by G-E alternating-current motors,
The Dorsey Company, Dallas

Join us in the General Electric program, broadcast every Saturday evening on a nation-wide N. B. C. network



GENERAL ELECTRIC



#### MONUMENTS OF INDUSTRY · · · No. 2

### FOOD



From the four corners of the earth to the four corners of the earth travels this vast caravan in unceasing interchange. Food is the first necessity of life—and it tells its story through paper—the voice of industry.

Copyright 1931 West Virginia Pulp & Paper Company

See reverse side for List of Distributors

A WESTVACO SURFACE FOR EVERY PRINTING NEED

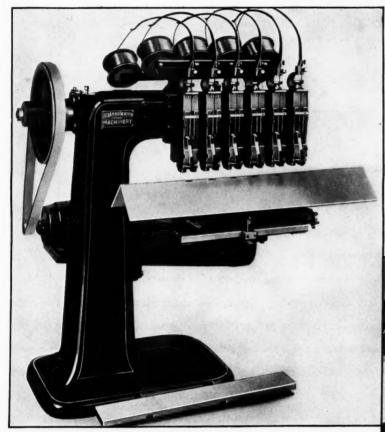
### The MILL PRICE LIST Distributors of WESTVACO MILL BRAND PAPERS

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WEST VIRGINIA PULP AND PAPER CO.

### Announcing

### THE MONITOR MULTIPLE-HEAD STITCHER



. . . The only one made to do flat or saddle work





Investigate now! Write today for further information about the Monitor Multiple-Head Stitcher and how it cuts costs on gang stitching in big quantities.

ERE'S the last word in multiple stitcher design—a giant producer that makes two to nine stitches at the tap of the foot, as fast as the fastest operator can feed it.

It's the Monitor Multiple-Head Stitcher—the one gang stitcher that handles both flat and saddle work—a marvel of simplicity—and a faithful servant for low costs on big runs.

Note the unlimited clearance in all directions for deep-stitched stock—see the improved narrow stitching heads that require only two stitching adjustments—observe the rugged base . . .

A Complete line of Book and Box Stitchers—Foot and Power Perforators— Foot and Power Punching Machines—Numbering Machines and Embossers

#### LATHAM MACHINERY CO.

1147 Fulton Street, Chicago, Illinois

NEW YORK, 461 8th Avenue

PHILADELPHIA, The Bourse

BOSTON, 185 Summer St.

1147 Fulton Street, Chicago

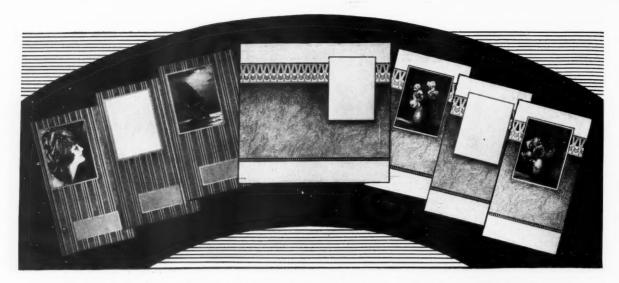
Please send me your free illustrated book about the Monitor Multiple-Head Stitcher.

LATHAM MACHINERY CO.

Name\_

Address

Please Mention THE INLAND PRINTER When Writing to Advertisers.



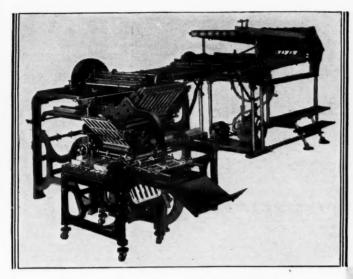
### **BOOKLET COVERS ·· FOLDERS**

Smart · · · · Beautiful · · · Colorful Adaptable to dozens of uses

■How often have you been called upon to produce a dressy Booklet or Folder and been totally at a loss to know how to handle the cover economically. Good art work is not only costly but difficult to obtain. Color plates and color press work run into money. But with GOES Art Advertising Booklet Covers it's different. Expense is reduced to a minimum. Time is saved. Worry and responsibility eliminated. No art work to worry about. No color plates to make. No colors to run. These beautiful, colorful covers have been designed for overprinting . . . always in stock . . . ready for immediate shipment. ■ The Art work is the best obtainable. Rolf Armstrong, Ribcowsky, Streckenback . . . all familiar and respected names . . . and others of outstanding ability. Art work far beyond the average reach. Produced in six colors and gold, by the GOES Direct Process of Offset Lithography, these Booklet Covers bring to you the best there is in the field of Art at prices you can afford to pay. ■ Suggest them for Booklet Covers—Programs—Menus—Price Lists—Folders—Envelope Stuffers—Bank Statements of Conditions—Announcements—Bridge Tallies—Game Schedules—and for innumerable other purposes. ■ Send for samples and prices. Illustrated are 6 styles [flat size 6½ x 7] folded to 3½ x 6½. Here is a worthwhile, readily salable, mighty profitable addition to GOES ever increasing line of Printers' Helps. Write today for samples and prices.

GOES
LITHOGRAPHING COMPANY
35 West 61st Street: Chicago

### The MODEL "M" CLEVELAND



This Range of sheet sizes Meets the Folding Requirements, from the smallest to the largest runs, of Commercial Printing Plants and Binderies

The Utility
FOLDING
MACHINE

Size range

26 x 40" 5 x 7"

### THE MODEL "M" WILL FOLD THE WORK

in the same size sheet it is printed from the following groups of Presses:

All Job Presses in sheets 5 x 7" and larger.

All the numerous High Speed Small Cylinder Presses.

All the "Pony" Cylinder Presses up to 26x40" sheet size.

It will fold all work printed in work-and-turn forms and slit on presses up to 40 x 52" sheet size, in the same size the sheets come from press.

#### ITS 9 OR 11 FOLDING SECTIONS

Provide a folding range that permits you to plan your work for folding and binding in the most economical and efficient way, whether it is run singly, in gangs of two or more up, or in multiple signatures. For example, on many jobs the necessity for printing tumbled sheets, or the duplication of plates, is eliminated when planned for folding on the Model "M."

The Model "M" will make any signature that any other Folder will make and many valuable forms for mailing or binding in addition. It folds sheets at speeds of 4000 to 15000 or more per hour.

### THE CIEVEIAND FOIDING MACHINE CO

DEXTER FOLDER COMPANY-Sole Distributors
28 West 23rd Street, New York
BOSTON PHILADELPHIA CHICAGO CLEVELAND
ST. LOUIS SAN FRANCISCO LOS ANGELES SEATTLE



### Learn what the Stoneman thinks of Phenoid . . .

FRANK F. WHITTEN Lynn, Massachusetts

Phenoid Instantaneous is satisfactory in every way.

CHAPPLE PUBLISHING Co. Dorchester, Massachusetts

We have never seen anything remove hard ink the way Phenoid Instantaneous does.

Decatur Printing Co. Decatur, Illinois

We use it on every form just before printing. The difference after washing is remarkable.

You can use the form for immediate printing after washing. No waiting to dry.



Workers, who are responsible for the quality of printing, appreciate the remarkable efficiency of Phenoid Type Cleaner. It removes old or hardened ink perfectly...dries immediately . . . saves type, time and labor.

Plants of all kinds and sizes, from big daily papers to small job presses, use and endorse this marvelous product. We could show you hundreds of letters praising Phenoid to the skies.

Phenoid can't stain, as there is no oil in its composition. It can't injure metal or wood, but acts instantly on the hardest caked ink, whether it be on type or the most delicate half-tone engraving.

Sign the coupon and mail it today. You'll agree with us about Phenoid's superiority, once you have tried Phenoid yourself.

#### FREE TRIAL COUPON

CHALMERS CHEMICAL COMPANY,

123 Chestnut Street, Newark, N. J.

Gentlemen: Please send me entirely free of charge a generous sample can of Phenoid Instantaneous Type Cleaner.

Name

Address

I. P. -2-31



INSTANTANEOUS TYPE CLEANER

### Progress

RINTING Production which has preceded every business revival has evolved new ideas of quality, speed and efficiency, and through every cycle for the past eighty-two years, Samuel Bingham's Printers' Rollers have taken the leading place in the progress of the industry, enabling the trade to supply finer quality, at greater speed and lower cost.

And the present is no exception - Printers and Lithographers in every line of endeavor, now have at their service fifteen completely equipped factories producing the finest quality of every type of Printers' Rollers for every kind of printing process.

#### FIFTEEN FACTORIES

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636-720 SHERMAN ST.

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**PITTSBURGH** 

ST. LOUIS

SPRINGFIELD, OHIO

COR. EAST AND HARRISON ST.

CINCINNATI 1915 RACE ST.

Offset Rollers FOR EIGHTY-TWO YEARS BINGHAM'S RELIABLE

PRINTERS' ROLLERS

**Composition Rollers** Cloth-Covered Rollers

Non-Meltable Rollers

Rubber Rollers

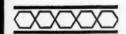
Lithograph Rollers

SAM'L BINGHAM'S SON MFG. CO.

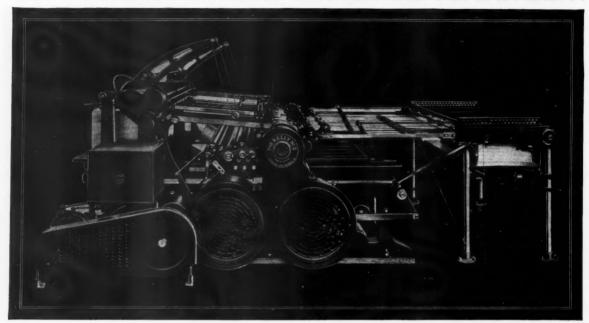
MANUFACTURERS OF

PRINTERS' ROLLERS





#### KELLY PRESSES FOR LONG SERVICE AND DEPENDABILITY



### A KELLY User for 15 Years

IN 1916 The Holling Press, Inc., Buffalo, N. Y., purchased its first Kelly Press, a Style B, Series No. 113. This enterprising printing concern now has seven Kellys in operation, including No. 113, which has stood every test during this long period and "has produced millions"

December 9, 1930

American Type Founders Company 327 Washington Street, Buffalo, N.Y.

Gentlemen:

In June of this year you installed for us our second No. 2 Kelly Press—our seventh Kelly in all.

We want you to know how well satisfied we are with the production and quality of work being obtained on this machine. It is a real pleasure for our men to operate it, and the results have been very gratifying.

As you know, we have been Kelly Press users since 1916, when we installed our first Style B Kelly—No. 113—which is still running in our plant in good condition and has produced millions of profitable impressions.

Yours very truly,

THE HOLLING PRESS, Inc.

(Signed) T. L. HOLLING, President

of profitable impressions." Mr. Thomas L. Holling's opinion of his seven Kelly Presses (two Style A, three Style B and two No. 2 Kellys) is shown in the accompanying letter.

Longevity in automatic printing presses means small annual depreciation. Presses built for long service are dependable. They have the stability for hard usage and invariably respond better to the requirements of constant service. Kellys have proven themselves in this respect, as hundreds of letters, in purport the same as Mr. Holling's, testify.

SOLD AND SERVICED BY THE

### AMERICAN TYPE FOUNDERS COMPANY

Sold also by SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg; CAMCO [MACHINERY] LIMITED, London, England;
NATIONAL PAPER AND TYPE COMPANY, Central and South America, Mexico, Cuba, Porto Rico and West Indies

SET IN MEMBERS OF THE BERNHARD GOTHIC FAMILY



A new text-book edited by a nationally-known press-room authority, has been prepared by Whiting-Plover entitled "Some Practical Information on Printing Rag Content Bond Papers'

### A Clean Sheet of paper

... That Cushions Impressions Perfectly and Takes Ink Evenly

Artesian Bond is a high-speed production sheet . . . a sheet that pleases your pressmen as well as your customers . . . just rough enough to cushion impressions ... yet smooth enough to take ink evenly. Due to an unique method of tub-sizing and loft drying, Artesian Bond has unusual flat lying qualities. It flows from the automatic feeders evenly and without trouble.

As for being a clean sheet . . . Artesian Bond is the cleanest sheet of paper it is possible to produce. It is made with crystal clear spring water . . . the greatest asset a mill can claim . . . Only clean, first quality rags are used and the stock is cleaned with centrifugal refiners . . . the most effective method yet developed.

Artesian Bond has unusual bulk without being soft and spongy ... An important feature, especially in letterheads, where the strong leathery feel reflects quality and stability. It is liberal in rag content and its brilliant true colors never vary. Ask your distributor for samples of Artesian Bond. Test it on any run.

WHITING-PLOVER PAPER COMPANY STEVENS POINT, WISCONSIN

**TESIAN** 

ALLENTOWN, PA.
Lehigh Valley Paper Co.
Division S. Walter, Inc. Division S. Walter, Inc.
BALTIMORE, MD.
The Baxter Paper Co., Inc.
BOSTON, MASS.
Stimpson & Company, Inc.
W. C. Dodge Paper Co. CHICAGO, ILL.
Midland Paper Company
Moser Paper Company CINCINNATI, O.
The Johnston Paper Co. DES MOINES, IA. Western Newspaper Union DULUTH, MINN.
Duluth Paper & Specialties Co.
FARGO, N. DAK.
Western Newspaper Union western Newspaper Union FORT WAYNE, IND. Western Newspaper Union FORT WORTH, TEXAS Tayloe Paper Co. HOUSTON, TEXAS L. S. Bosworth Company L. S. Bosworth Company
LIMA, OHIO
Frederick Paper & Twine Co. LINCOLN, NEBR. Western Newspaper Union LITTLE ROCK, ARK. Western Newspaper Union

Company

MONTGOMERY, ALABAMA
Mercantile Paper Co.
NASHVILLE, TENN.
Clements Paper Co.
NEWARK, N. J.
Lewmar Paper Co.
NEW YORK, N. Y.
A. M. Capen's Sons, Inc.
(Export)
Forest Paper Co., Inc.
Paul E. Vernon & Co.
OMAHA NERR OMAHA, NEBR. Western Paper Co. PHILADELPHIA, PA. atimer, Jr. RICHMOND, VA. Cauthorne Paper Company SIOUX CITY, IA. Western Newspaper Union ST. PAUL, MINN. F. G. Leslie Paper Co. YORK, PA.
Andrews Paper House
Division S. Walter, Inc. Pacific Coast Distributors

LOS ANGELES, CALIF. Fred H. French Paper Co. LITTLE ROCK, ARK.
Western Newspaper Union
MADISON, WIS.
Madison Paper Company
MENASHA, WIS.
Yankee Paper & Specialty Co.
MILWAUKEE, WIS.

AKLAND, CALIF.
General Paper Co.
SALT LAKE CITY, UTAH
Western Newspaper Union
SAN FRANCISCO, CALIF.
General Paper Company MILWAUKEE, WIS.
Allman-Christiansen Paper Co, SPOKANE, WASH.
MINNEAPOLIS, MINN.
Wilcox-Mosher Lefiholm
TACOMA, WASH. TACOMA, WASH. Standard Paper Company

### PROFITING MOST... BY SERVING BEST

If the advantages of Oversewing were all on the side of the buyer and user of books, the publisher might well be skeptical about his profits.

But this is not so!

Oversewing places the publisher and the edition binder in a more secure position than they can possibly maintain otherwise.

Complete facts about this aspect of Oversewing are yours for the asking..... Write today!



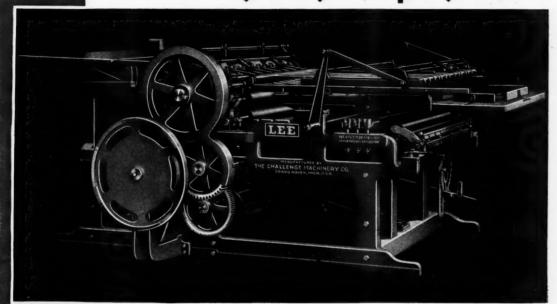
#### OVERSEWING MACHINE COMPANY

770 East Washington Street Los Angeles, California 368 Congress Street Boston, Massachusetts

### NOW



## You get as much -yet you pay less



### Announcing Important Price Reductions on the IEE RESS Mod

Here's good news for every job shop owner . . . . . . .

Because modern methods and laborsaving machinery enable us to keep down our production costs, we are passing these savings on to you by reducing the price on the Lee Two-Revolution Cylinder Press—Only the price has been changed. Every feature of speed, accuracy, and reliability remains intact. See your dealer or write for information. RESS Modern Production Economies

make possible these-

#### **NEW LOW PRICES**

- —No. 38 LEE PRESS—(26x38")

  Fly Delivery Model . . . . \$1850
- -No. 38 LEE PRESS—(26x38")

  Carrier Delivery Model . \$2050
- -No. 42 LEE PRESS—(29x42")

  Carrier Delivery Model . \$2775

Above prices are all f.o.b. Grand Haven

Send for The Printers' Album—the Challenge Magazine—IT'S FREE!

### THE CHALLENGE MACHINERY CO.

CHICAGO, 17-19 E. Austin Ave. GRAND HAVEN, MICHIGAN

NEW YORK,



### GALVANOTEX

in your shop will SAVE-

Time-Type-Trouble-Money

Galvanotex plate casting box made for high temperatures needed in this new process.

Guaranteed to do exactly all we claim for it, in the hands of a competent\* operator, if GALVANOTEX should fail you in any of the following particulars we will gladly refund its price upon safe return of the equipment: Here's what GALVANOTEX will do —

- 1. Galvanotex will make your duplicate plates from type, rules or zincs at a cost approximating TWO CENTS per square inch.
- 2. Galvanotex will make them for you in LESS than 15 minutes per plate made!
- Galvanotex gives you a copper-smooth plate from which you can print long runs without offset or noticeable wear, thus saving expensive type faces and electros.
- 4. Galvanotex will not injure original type or zincs.
- Galvanotex makes it easy to double up long runs, saving type and time.
- Galvanotex makes single large letters, ruled forms, decorations, with equal ease and assurance of perfect results EACH time.

\*By "competent" we mean a person of average high-school perception and intelligence, trained in printing; NOT a specially developed operative for Galvanotex. Such a man should teach himself Galvanotex in an hour's time.



Special melting pot required by high temperatures used in Galvanotex.

\$250

The complete Galvanotex equipment: melting pot, casting box with tools for making plates up to 6x10 inches, and special materials enough for 700 square inches of plates, sells for \$250.

Terms may be arranged.

#### Easily Operated

Galvanotex is quickly connected with your light sockets.

There's room for the whole equipment on an ordinary work table.

Any well-trained printer who can read intelligently can learn to run it.

We are pleased to announce the appointment of

The Craftsman Line-Up
Table Corporation

as exclusive agents

#### GALVANOTEX

Addresses:
Main Office:
49 River Street, Waltham, Mass.
Eastern Office:
461 Eighth Avenue, New York City
Western Office:
608 South Dearborn Street, Chicago, Ill.

#### Pays Its Way Quickly

Galvanotex saves so much time usually spent holding jobs while forms go to and from the electrotypers —

Galvanotex saves so much wear on expensive type faces by substituting for them in actual runs —

Galvanotex saves so much type usually "dead" in holdover jobs — that Galvanotex pays its way very quickly.

Galvanotex Company

277 CENTRAL AVE. NEWARK, N. J.



### Just the cutter for a growing shop"

Production had reached the point where the old

faithful lever cutter was simply not fast enough to

keep pace. The shop needed a speedy, accurate

cutter, but the bankbook forbade heavy investment.

The solution? Why, a Chandler & Price Craftsman

Cutter, with its rapid and accurate operation, its

handy table 341/2" wide and the same distance from

the floor line, its ease in handling, its economy

and safety. It is an ideal cutter for the growing

shop and a capable auxiliary for the big

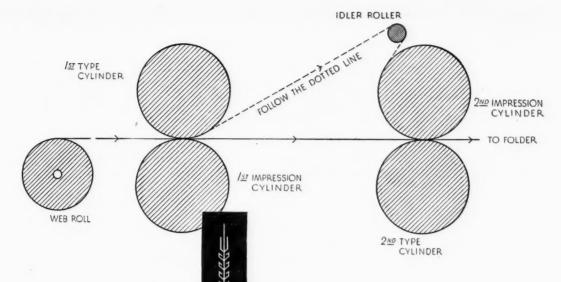
shop. The Chandler & Price

Company, Cleveland, Ohio.

### HANDLI & PRICE

AND PAPER CUTTERS





# Are you troubled with "SMUT" due to SLIPPAGE?

NE way to overcome this printing evil on web presses is by the use of Aloxite Brand Tympan Paper as illustrated.

The idea is that by means of the idler roller the web comes in contact with the tympan or top-sheet almost three quarters of the impression cylinder surface.

This new type of tympan paper, because it is studded with a myriad of tiny grains of the abrasive "Aloxite" and because of the greater contact gives a decidedly firm grip to the sheet—keeps it straight—eliminates the possibility of "smut" from slippage.

And, of course, Aloxite Brand Tympan Paper prevents offset—that is its principal function. Its grain studded surface really keeps the printed sheet away—the sheet contacts only the tips of the tiny points or grains. There really is no surface upon which surplus ink can accumulate. Hence no offset.

This new sheet can readily be cleaned free and clean after a run and it comes back like new. There is no added wear on plates.

Write for sample working sheets giving name of press and full size required.

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Tym	ease pan					80	m	ı	ıle	0	3	he	96	rts	0	f	A	łc	×	cit	e	•	B	r	a	n
Nan	10																									

#### THE CARBORUNDUM COMPANY

REG. U. S. PAT. OFF.

NIAGARA FALLS, NEW YORK

Sales Offices and Warehouses in
NEW YORK : CHICAGO : BOSTON : PHILADELP'IIA : CLEVELAND : DETROI
CINCINNATI : PITTSBURGH : MILWAUKEE : GRAND RAPIDS
(CARBORUNDUM AND ALOXITE ARE ESDISTERED TRADE MARKS OF THE CARBORUNDUM COMPANY)

### An Open Door

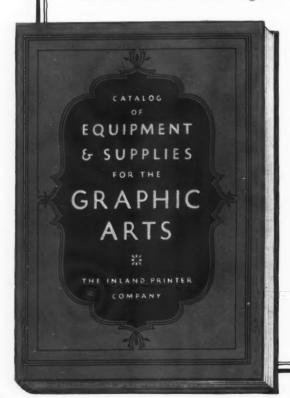
Giving the printer easy access to all the information about the things he needs and giving the manufacturers the opportunity to have the desired information about all his products before all printers who are able to buy.

The manufacturers catalog material presented in the CATALOG of EQUIPMENT and SUPPLIES

for the Graphic Arts Industry
will be consulted daily by the most progressive
printers because it will contain

- 1. The Catalog section with the illustrated descriptive pages of manufacturers showing graphically much of the material listed in the second section.
- 2. A very complete classified list of equipment, machines, types, papers and other supplies.

This method of catalog publishing gives both the large and small manufacturer the opportunity to place his catalog in every well-rated printing plant. Its binding, the general information it will contain, and the publicity behind it will insure the manufacturer against his catalog material being lost or misplaced.



#### GET the FACTS NOW

Let us send you full particulars, including representative sample pages, of a suremeans to strengthen your position with a large list of desirable buyers for your product.

### Hundreds of printers need this Catalog and await your message

Since the announcement of this service to the Graphic Arts we have received hundreds of letters from leaders in all parts of the country commending the undertaking and telling us how eagerly they are awaiting issuance of this source of the information they must have to buy intelligently.

ADDRESS NOW

The Inland Printer Company 330 South Wells Street, Chicago, Illinois

# YOUR BOOKS CARRY TOO BIG A CHARGE FOR METAL

Composing room costs center around the handling of metal. Metal charges appear on your books under a great many headings other than "metal used." Labor is a large item. Then there is the furnace with high fuel costs, excessive dross, rapid metal depreciation. There is the waste of pigging and trucking, high metal inventories, storage, and the loss in melting metal twice. There are also intangible charges, machine trouble, resetting, holding the presses, excessive make-ready time, poor quality printing. Do you know what expense charges are traceable to metal handling in your plant? Close analysis of costs will surprise you.

### MONOMELT SYSTEM

A minute spent on this coupon Now can save many dollars every year

#### THE MONOMELT COMPANY 1621 Polk St. N. E., Minneapolis, Minn.

Please send us your folder, "Monomelt — the Modern System of Metal Control", and explain the savings that this single melting system would make possible in our plant.

Name\_\_\_\_

Address

City\_\_\_\_State\_\_\_\_

### Causes and Effects

### What causes ink to back away?

Air causes ink troubles. It follows ink fountain roller and because heavy-bodied inks will not permit penetration of the air it holds the ink away from the roller.

An Ortleb Ink Agitator dispels the air. Keeps the pigment in suspension and aids in keeping other ingredients in the ink distributed uniformly.

If you doubt the above, why is it that with an Ortleb Ink Agitator you can run with less ink in the fountain than by any other means? Because by getting rid of the air the slightest amount of ink has enough gravity to feed.





Rocking or pumping cuts are more responsible than any other one thing.

Why not size them uniformly, which cannot be gainsaid. Look at the cuts on the bottom and every one has a different sizing.

Two cuts, exactly the same irregularity, given to two men to size, will be entirely different on the bottom. Why is that? Should it be that way? Can the same results be obtained?

Why not make them flat on the bottom by an Ortleb Cut Sizer. This will bring them to a printing elevation, will not rock or pump, and give you full knowledge of what to make-ready. Prevent work-ups and repeated spotting-up.



### What causes off-color sheets?

The repetition of ductor roller is one of your troubles. Why not investigate the simplicity of the Ortleb Ductor Roller Control for Miehle flat-beds. It is known to give better results.



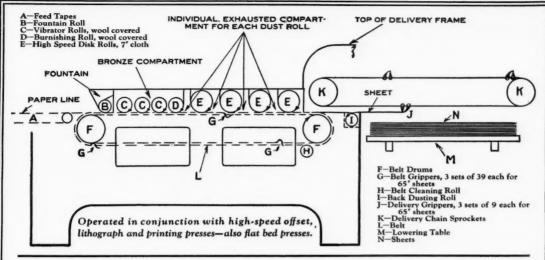


Write to GEORGE ORTLEB, President

THE ORTLEB CORPORATION

2513 Baldwin Street, St. Louis, Missouri

Please Mention THE INLAND PRINTER When Writing to Advertisers.



FROM THE SOURCE OF ALL IMPORTANT PREVIOUS ACHIEVEMENTS IN THE ADVANCEMENT OF BRONZING

# Golden Arrow High-Speed BRONZER

An entire year of demonstration preceded the initial announcement of the Golden Arrow Straight Line Bronzer. In one of the country's well-known plants it surpassed the best known performance of any other bronzer—cleaner sheets (both sides), finer quality and better records of production.

VISUALIZE for yourself with the aid of the above outline drawing, these exclusive features: Sheets travel face up in a straight-as-an-arrow line under CONTINUOUS GRIPPER CONTROL. Nothing touches the face of the sheet except the dusting and cleaning rolls. These parts turn at the desired speed regardless of the rate at which the machine is fed, insuring the same fine quality on every job.

We are fully prepared to answer any question regarding this noteworthy addition to the U. P. M.-Kidder line, and earnestly solicit your inquiries.



### U.P.M.-KIDDER PRESS CO., Inc.

Headquarters and Factory at Dover, N. H.

CHRYSLER BLDG. NEW YORK CANADIAN OFFICE AT TORONTO FISHER BLDG. CHICAGO

# The Simcoe Static Eliminator The Red Rocket Electric Ink Setter Now adjustable to any voltage!

Static and offset are being successfully eliminated from hundreds of printing plants where the Simcoe Red Rocket Electric Ink Setter and the Simcoe Static Eliminator are installed. Owners are unanimous in their praise of these two Simcoe products. Yet Simcoe engineers have not been satisfied. They have worked constantly toward improving the efficiency of these remarkable devices. The addition of flexible points was their most recent improvement.

Now they have designed the Static Eliminator and the Ink Setter so that the voltage can be accurately set to its most efficient point by any pressman. This new feature further increases the efficiency of these two Simcoe products, making them easily adaptable to any pressroom, regardless of local conditions.

Don't let static and offset rob you of the profit on another run. Get the facts about the Simcoe Static Eliminator and the Red Rocket Electric Ink Setter. Write for folder IP2.

#### SIMCOE MANUFACTURING COMPANY

**430 RACE STREET** 

• Offset and Static Engineers •

PHILADELPHIA

### Announcing Thompson Steel Type Cabinets

A modern creation sponsored by *Thompson*, worthy of the name that has always built quality products. • Never in the history of the industry has so much array of master craftsmanship been put into printers' steel cabinets. • This alone not only makes them worthy of their standards and the merits they possess, but SUPERIOR to all that have been placed before the industry. • Built only as *Thompson* would build it, with the rigidity to withstand the most severe tests of the printer, yet as artistic as the high-class furniture in the home. • Priced so moderately are these fine steel cabinets that they are within the reach of every printer.

For sale by Independent Dealers and Type Founders the World Over. There is one near you. Consult with him before making your next selection.



Thompson Cabinet Company LUDINGTON, MICHIGAN, U. S. A.

MILLER & RICHARD OF CANADA, LTD., TORONTO - SOLE AGENTS FOR CANADA

### SEE WHAT'S HAPPENED TO

### Envelopes help to keep a NEWSPAPER MORGUE Alive!



Because they offer so many timesaving short-cuts, you'll find envelopes by the thousand in a newspaper office. Morgue envelopes that keep living history tidly marshalled for a sudden extra. Collection envelopes that forestall mistakes in newsboy arithmetic. Envelopes to protect negatives.

Envelopes can cut out many a fumbling quarter-hour in your office In filing. In desk-to-desk mail. It speeding up collections. Ask you printer or stationer for those guar anted to give unqualified satisfac-



ENVELOPE ADVERTISING



### Four ways your customers can use envelopes . . . read them in this U. S. E. page in the February 23rd issue of Time Magazine

RIGHT NOW, while this advertisement is being read, is a good time to pick up orders for envelopes to do special jobs. One picture features an open end envelope made to file clippings . . . useful to authors, editors and advertising men. Another shows an envelope printed for door to door collections . . . you can sell it to milkmen, icemen, laundries, neighborhood stores. Photographers and advertisers need the negative envelope. And scores of your customers can use envelopes imprinted with special directions.

Write us for a full-line showing of sample envelopes . . cut out the page for your idea file.

And watch for another next month showing envelopes as the merchant knows them. Each one is part of the U.S.E. drive to help printers and stationers make money on envelopes.

UNITED STATES ENVELOPE COMPANY SPRINGFIELD, MASSACHUSETTS

With thirteen manufacturing divisions covering the country



Production and Profit



are greatly augmented when you equip a platen press with a Kluge Feeder. It gives you greater efficiency with less labor, increases the scope of work available and enables you to make a first class job of anything printable that will fit the press.

THE KLUGE AUTOMATIC PLATEN PRESS FEEDER is made with such care and precision that its operating cost is practically nil, yet it will increase your output from thirty to fifty percent in handling anything from onion skin to 8-ply board, including envelopes of all shapes and sizes. The Kluge has no delicate adjustments and no timing

gears. It is simple in operation, accurate in performance and practically foolproof. The addition of one of these feeders to a platen press brings its low cost of production still lower and considerably increases the earning

capacity of your plant.

ATLANTA: 86 Forsyth St., S. W. ATLANTA: 86 Forsyth St., S.W. CHICAGO: 733 S. Dearborn St. CHICAGO: 733 S. Dearborn St. DALLAS: 217 Browder Street SAN FRANCISCO: 881 Mission St. SAN FRANCISCO: 881 Mission St.

NEW YORK: 77 White St. PHILADELPHIA: 235 N. 12th St. Branches With Operating Exhibits: LOS ANGELES: 324 E. 3rd St. LOS ANGELES: 324 E. 3rd St.

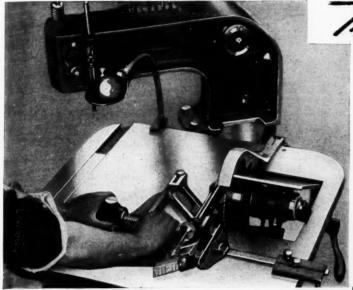
LOS ANGELES: 324 E. 3rd St.

Winnipeg

ST. LOUIS: 2226 Olive St.

Canadian Representatives: Toronto Type Foundry Co., Ltd., Toronto Winnipeg

### Hours Saved are Dollars Made



for SPEED with ACCURACY



#### An Interesting Letter Arrives Stating

"The A-3 TrimOsaw installed in my plant in December, 1926, has given continued and complete satisfaction... When I tell you it has been in use every working day, and the work performed has been not only cutting and trimming, but also mitering, routing, drilling and planing cuts to type-high, you can realize what a prodigious amount of work the TrimOsaw has accomplished.

Sincerely."

Let us send you a copy of this and other enthusiastic letters from TrimOsaw users.

### Operation No. 1... Mitering

Mitering on the TrimOsaw is done with greater speed and accuracy than any other known method. The view above shows mitering of 16 six point right and left hand rules (face up) in one operation. This can be accomplished on models A-1, A-3, and Junior TrimOsaws. (Ben Franklin model miters 12 at one time.)

#### Other operations performed by TrimOsaw

1. Mitering

5. Inside Mortises

2. Outside Mortises

6. Type High Planing

3. Drilling 4. Routing 7. Squaring Blocks

8. Tacking Strips

GUARANTEED FOR FIVE YEARS



#### JUNIOR MODEL

Built along the same lines as its larger brothers, Models A-I and A-3, with exception that router, drill and jig can not be had with or added to the Junior.

Other models of TrimOsaws are A-I, A-3, Ben Franklin and the new Diemaker TrimOsaw.

SEND FOR THIS BOC	KLET
Nammond	Name
Machinery Builders Michigan	Address
Gentlemen: Send me your illustrated booklet showing the	Company Name
TrimOsaw and how operations are accomplished.	

### Like an Airplane.



Large Stock of Book, Sulphite Bonds, Card-Boards, Enamels, Ledgers, Now on Hand at Low Prices

The

### SABIN ROBBINS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

### . . A Paper Mill

### Takes a "Spill" Now and Then . . . by Which Printers Profit

A PAPER MILL, like an airplane, must keep running to accomplish its objective. Many times it is much more expensive for a paper mill to shut down than to keep the machinery running and produce paper at a loss. Like all businesses, they must take these occasional "spills".

Consequently, Sabin Robbins is enabled to buy enormous lots of quality papers at amazingly low prices. We are in position to do this because we have an extensive outlet, consisting of nine warehouses widely distributed. We are passing these tremendous bargains on to customers who have the confidence to buy them.

Sabin Robbins paper lands many an order that would otherwise be lost; the price being at least one-third less than standard paper prices—and, many times, as much as 50% less.

In spite of this low price, 75% of the paper we sell is perfect and well qualified to take the highest grade of printing. This paper is turned over to us by the country's leading mills, because it has been overrun, is a trifle off color, size, or weight; or, because, in some minor particular, it does not meet the strict mill specifications or the order of an exacting customer.

The seconds that we sell are carefully reassorted and are guaranteed to be satisfactory for work which does not require extraordinarily good paper.

Every shipment is carefully inspected before it leaves our warehouse, and is guaranteed. (See our standing offer.)

Envious profits are being taken right now by printers who have learned the tremendous business-producing advantages of Sabin Robbins papers. Seldom is there a requirement which cannot be filled from our huge and varied stocks. Inspect the samples mailed to you each week. If you are not receiving them, let us know immediately and we'll be glad to put you on our mailing list.

#### Our Standing Offer

Place an order for SABIN ROBBINS papers. Make every test you wish (other than actually printing more than the generous supply of Test Samples). If you are not satisfied in every way — at the price you pay — ship it back. WE WILL PAY THE FREIGHT BOTH WAYS. No written guarantee could be stronger than this.



Samples of SABIN ROBBINS paper mill jobs are mailed every week. If you are not getting yours, just drop us a line and we'll see that you do.

### THE SABIN ROBBINS PAPER COMPANY, CINCINNATI

\$1,500,000.00 Paper Stock Distributed Through:

Cincinnati • Detroit • Chicago • Cleveland • Pittsburgh • Philadelphia • Buffalo • St. Louis • Los Angeles

### SPAPER COMPANY

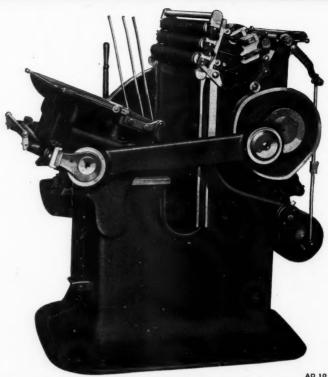
### Colt's Armory and Laureate

PLATEN **PRESSES** 

Versatile Profitable

THOMSON-NATIONAL PRESS COMPANY, INC.

FRANKLIN, MASSACHUSETTS NEW YORK: 461 Eighth Avenue CHICAGO: 343 So. Dearborn Street



### BOSTO WIRE STITCHER

Turning the handwheel to gauge the thickness of work automatically adjusts all parts. This feature of the No. 3 Boston is noteworthy because of its influence on operating economy and increased productive hours. The same adjusting principle applies to all other

A very productive member of the family of **BOSTON Wire Stitchers** with thousands of users throughout the world



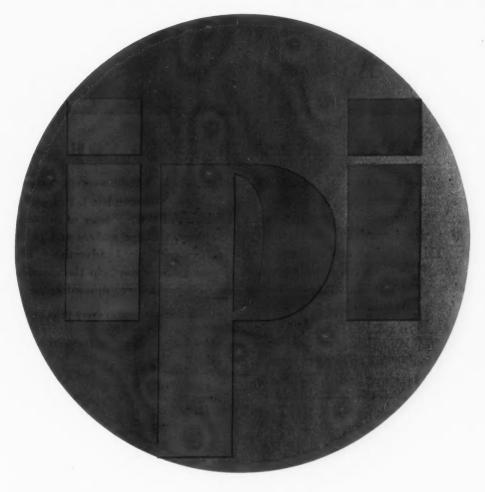
Boston models. The No. 3 Boston handles flat and saddle work, stitches a full half inch in thickness, operates at high speed and produces an unrivaled quality of work. Wire used, No. 30 to No. 25 round and 21x25 flat

GENERAL SELLING AGENT

### RICAN TYPE FOUNDERS COMPANY

Sold also by NATIONAL PAPER AND TYPE COMPANY in Mexico and South America; SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg

# Mobilizing



TODAY as never before, companies mobilizing new ideas and new methods are winning in the competition for

markets. Printing ink, rightly used, is one of their most effective marketing aids. Expensive thought and preparation of packages and advertisements are rewarded only if printing ink carries out the effect as it has been originally planned.

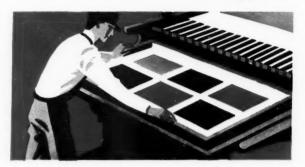
. . . TO TURN AMERICA'S

PROFIT CURVE UPWARD

I. P. I. provides a complete range of inks for publishers of newspapers and magazines—blacks, inks for roto, color-roto, and for color-process.

For matching of colors, or for impressionistic effects, I. P. I. gives the printer a complete ink service—whatever the kind of printing process.





## I. P. I. advertising helps YOU

Fertile business imagination constantly makes new and exacting demands on printing ink. The International Printing Ink Corporation was formed to answer these demands. This organization combines the man-power, experience, research, capital and equipment of three leading makers of printing inks—now welded into a unit.

Now, at I. P. I., you find not only a complete range of printing inks, but also chemical and engineering skill and long experience—to serve every printing field. I. P. I. assists the printer in choosing the right inks and the right methods for each job. I. P. I. research

helps to find the right answers to new needs.

This new and complete I. P. I. service is a vital part of the resources of printers, lithographers, package makers and publishers. You can use I. P. I. advertising, inks and service to help you help the manufacturer turn his profit curve upward.

Specialization—experts in every printing field.

Research—to meet new needs, to solve new problems.

Engineering—aid in scientific printing methods and shop control.

Quick Service—factories or service branches in principal cities of the world.

Contract Prices—new low-cost methods of supplying ink.

#### THE INTERNATIONAL PRINTING INK CORPORATION

75 VARICK STREET, NEW YORK CITY . BRANCHES IN 26 CITIES SUCCESSOR TO

THE AULT & WIBORG CO. . THE QUEEN CITY PRINTING INK CO. . PHILIP RUXTON, INC.



Affiliation with Ault & Wiborg Varnish Works, Inc., specialists in industrial finishes, gives metal lithographers an extra certainty in I. P. I. inks.



Any type of litho or offset process finds the right ink service at I. P. I. From art calendar to gum wrapper, I. P. I. inks meet every requirement.

## BED and PLATEN ROTARY, OFFSET PRESSES

for Manufacturing

Wrappers, Labels — Cellophane, gummed, parchment, tissue, tinfoil, waxed.

Manifold Forms — Salesbooks, bills of lading, autographic register, fanfold forms.

Bags — Tea and coffee—printing and bronzing only.

Tickets - Amusement, cash fare, lottery for Southern countries, mileage, commissary books.

Folders - File.

Index Cards — Ruling and cutting.

Milk Bottle Caps

Sheet Cutters — Intermittent feed and rotary.

Slitters (Shear Cut)

All visitors to Boston are welcome to our Plant

MEISEL PRESS MFG. CO. 942-948 DORCHESTER AVE. BOSTON, MASSACHUSETTS

## BABCOCK Cylinder Presses

Backed by nearly half a century of successful experience. Endorsed by thousands of printers throughout the world. And better today than ever before.

In these days of keen competition among printers, Babcock Cylinder Presses are even more to be preferred than in the past. They are, above all, PROFIT EARNERS. Babcock's unequalled distribution, even impression, and perfect register, as well as accessibility and ease of handling, mean more to printers now than ever before.

These claims, without proof, would mean nothing. But the proof is easily obtainable, wherever you may be located, from users of modern Babcock equipment. For your own good—for your own PROFITS—investigate Babcock Cylinder Presses. As a part of your investigation, read our new series of eleven folders on Babcock's Fifteen Features. They will be mailed to you on receipt of the coupon at the right.

FACTORY, NEW LONDON, CONNECTICUT Sales Representatives in Principal Cities

Automatic -4-roller, 28	$x41\frac{1}{2}$	Hand-Fed - 4-roller,	28	x41½
3-roller, 26	x40		32	x451/2
2-roller, 241/	$2 \times 35$	grade	35	x501/2
			391	2x54
	7		43	x611/2
		1	451	2x641/2
	1	3-rolle	r, 20	6x40
		2-rolle	r, 2	4½x35

To The Babcock Printing Press Mfg. Co. 460 West 34th Street, New York

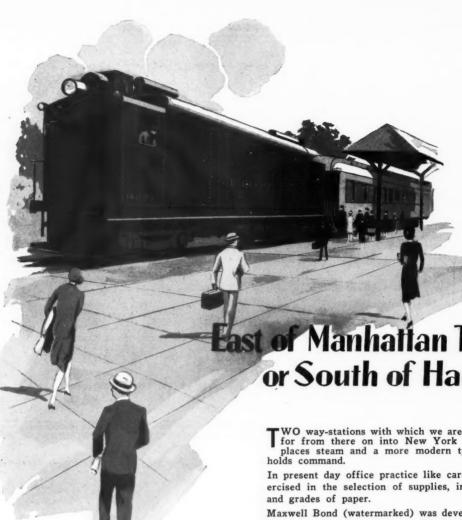
Please send the following new printed matter:

- ☐ Babcock Features Folders, Nos. 1 to 15
- ☐ The Babcock Automatic
- ☐ The Babcock Two-Color Sheet-Fed Rotary
- ☐ Babcock Automatic-Piling Cutters and Creasers

Name

Firm

Address



ast of Manhattan Transfer or South of Harmon

TWO way-stations with which we are all familiar—for from there on into New York electricity replaces steam and a more modern type of engine holds command.

In present day office practice like care is being exercised in the selection of supplies, including kinds

Maxwell Bond (watermarked) was developed to meet this more critical attitude on the part of buyers-to fill particular needs. And Maxwell Bond, being a more modern bond in its particular price range, quickly won acceptance for billhead use, for inter-departmental forms and other assignments where an inexpensive, but GOOD bond is required.

Made in white and ten radiant colors and in the following finishes:

Wove, Text, Laid, Ripple, Linen, Hand-made and Crash.

THE MAXWELL PAPER COMPANY FRANKLIN-WARNER CO.-OHIO

# CONDENSED

## Two CONDENSED Kabels

Available only on special order

have been prepared to meet the requirements of jobs where much matter must be compressed into a narrow measure. These two new weights are

## Kabel Condensed

anc

## **Kabel Bold Condensed**

These condensed faces are not stocked in America, but can be supplied within approximately four weeks. An additional weight, the

## KABEL BLACK

supplies the need for an extra bold titling letter. This weight can be supplied immediately from stock from 6 to 72 point.

## CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC.

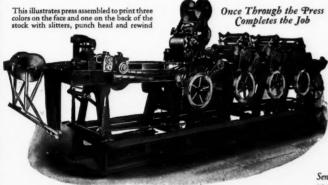
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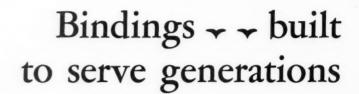




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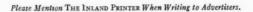
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# The Inland Printer

J. L. FRAZIER, EDITOR
M. F. BALDWIN, ASSOCIATE EDITOR

The Leading Business and Technical Journal of the World in the Printing and Allied Industries



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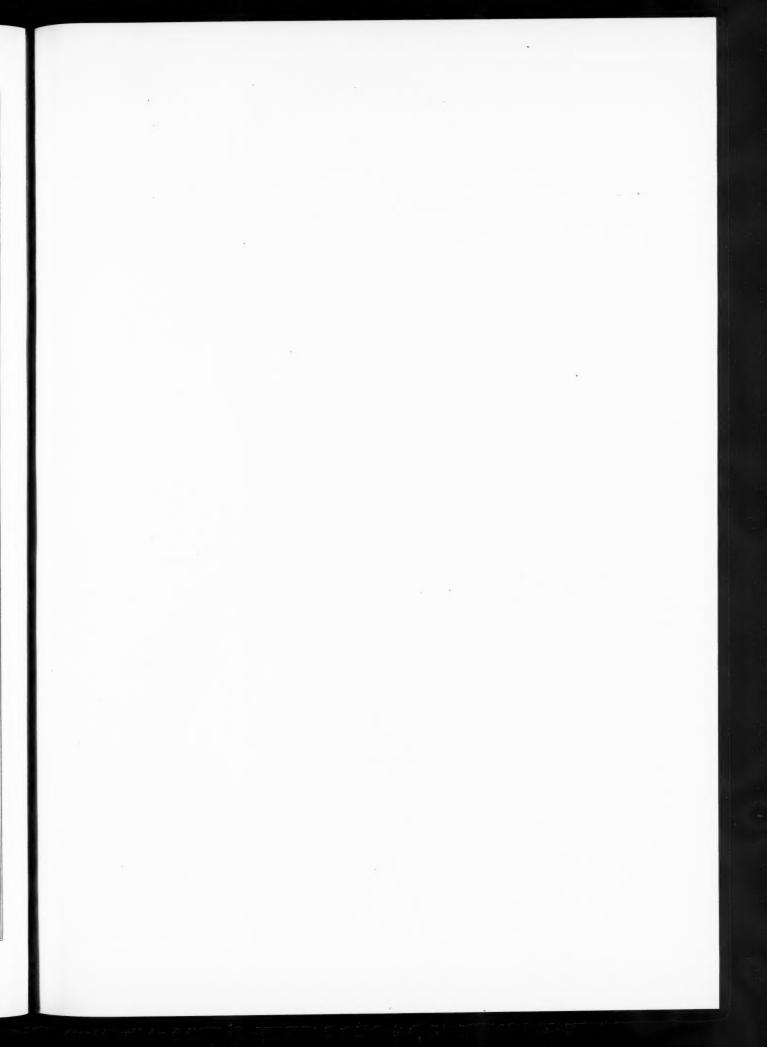
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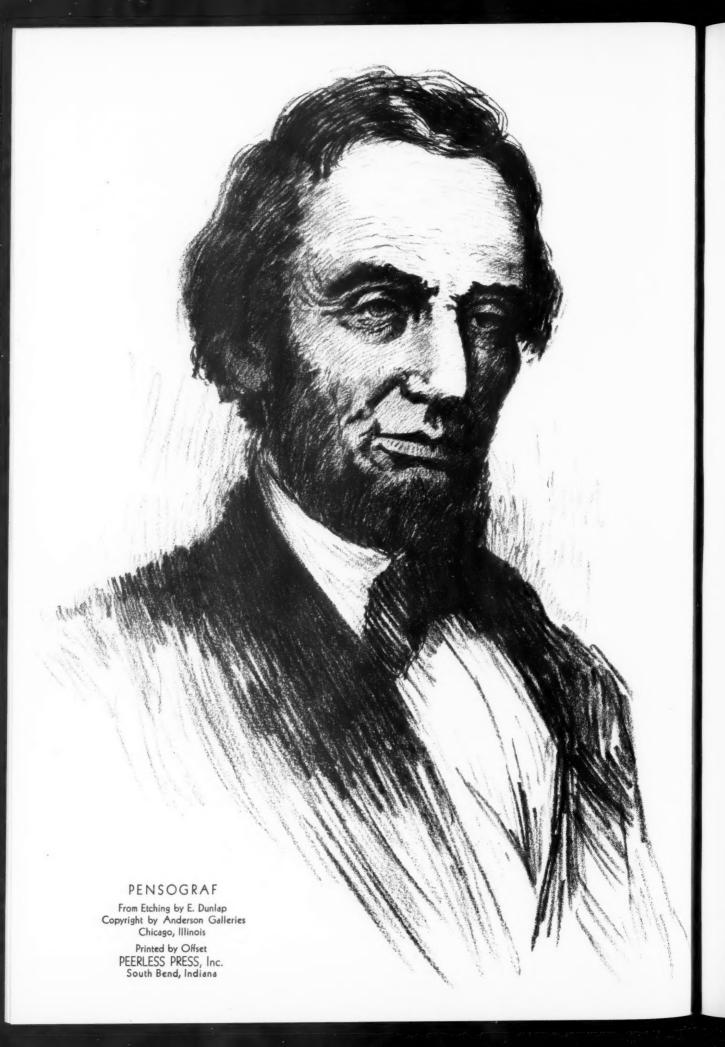
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330 SOUTH WELLS STREET CHICAGO, ILLINOIS

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Volume 86

FEBRUARY, 1931

Number 5

# What Can Be Done to Combat Multigraph Competition?



PERHAPS no other single agency has so deeply cut into the sales volume and profits of the printer as the multigraph. It has been described by

printers as a "near-printing press," a "toy," and in numerous similar terms of ridicule, none of which it deserves. While our article is concerned with this machine in its relation to the printing business, we shall be honest enough to give due credit to the multigraph. To belittle the machine itself would be ridiculous and would not in any way further the purpose of this discussion, which is to give the printer a picture of the situation as it exists and then try to point out ways by which the printer may take advantage of the facts presented.

The multigraph is a well built machine, perfectly capable of doing the work it was intended for, providing the operator is possessed of

sufficient skill and experience. Although it was manufactured originally for process letter work, the manufacturers early saw the possibility of further developing the multigraph into a small and compact printing machine, thus increasing the scope and worth of the device. A printing attachment, comprising a series of

inking rollers and a fountain, was designed, perfected, and put on the market. This attachment, which will fit any multigraph in existence, is attached at

Can the printer combat the multigraph? Yes, if he will strive to wipe out grievances, real or fancied, against printers, which have led many business houses to instal that machine. Except for the form letters printed through ribbon very few users begin to appreciate its possibilities in quality, and particularly when letterheads, envelopes, circulars, etc., are executed direct with the inking attachment in use. Furthermore, the occasions for using the machine are in many offices so rare that the thought of savings may readily be discounted. Before he prepared his article Mr. Coleman visited a number of multigraph users, some contented, others not. What he presents should, The Inland Printer believes, enable printers to reduce future loss of business to the multigraph and retrieve some that it has already taken away from printing plants

> the rear of the machine with two head bolts, and can be put on or detached in a minimum of time. It may be left on the machine without in any way interfering with process ribbon work.

> The manufacturers have constantly labored to put out a more versatile machine, and in the past year have marketed many machines which will process

a letter through ribbon, run a signature in another color, fill in the letter, and address an envelope, all in one operation. A printer who will energetically solicit

> process letter work, to be done on his presses, will at the same time create a tremendous sales resistance against these improved multigraphs in the mind of his client.

One of the greatest advantages in the printer's favor is the fact that the multigraph, simple as it is in construction, requires an experienced, skilful operator. Printers hold firmly to the belief that it requires an extended training to develop a first-class pressman or an all-around printer; but the average purchaser of the multigraph feels that an hour or so of instruction by the salesman fits him to produce a first-class grade of work.

The quality of the work produced on the multigraph, whether process letters or job printing, will vary greatly, but not because of the machines themselves. Quality varies according to the human equation, exactly the same as it does in the printing plant. One operator will take great interest in the work and strive constantly to turn out a more perfect product; the other operator sees in every piece of work just something else to be run off and gotten out of the way.

Looking at the multigraph from the user's angle, the machine has a number of advantages to offer: (1) It sells at a comparatively low price, ranging from about two hundred dollars for one of the smaller types to almost unlimited prices for the later and more versatile types. (2) The business man can get off a process letter or printed post card on the spur of the moment, without incurring delay in the letter shop or printshop. (3) By installing the printing device he can also print his own office forms, letterheads, envelopes and envelope enclosures, small folders, order blanks, and such material. (4) His direct-mail advertising matter is produced in the privacy of his own establishment, thus minimizing the possibility of his competitors knowing what advertising he is getting out. (5) Savings may be made over the local printer's prices, and also there is an ultimate saving, often called "gravy," when the machine is completely paid for and the only cost of producing any work will be the operator's time. This, like stockmarket fortunes, is good only on paper.

The limited use made of the multigraph in the average business establishment really makes the cost prohibitive, but this is a point overlooked in most instances. The proprietor of a battery shop showed me a multigraph that is perhaps two or three years old which is used solely to get out a monthly processed letter to a list of about seven hundred names and to print one or two small office forms used in his daily work. The equipment is used not more than three hours in each month, a fact which proves that this investment is a total loss. All the work turned out on this machine could be handled by any small printer with ease and at a nominal cost, yet the battery man is convinced that it is to his benefit to own and operate this multigraph equipment.

The user of the multigraph who desires to do commercial printing has his choice of several forms of type body. Manufacturers' sales offices supply the slotted bodies made expressly to slide on the segments of the multigraph drum the same as typewriter-style type. If he chooses, and some do, he may buy machine composition from any typesetting house, or any newspaper office, or any printer possessing a linotype, and then

trim and mill the slug so that it fits the segments. Fourteen-point is the largest slug that can be milled.

If he is fortunate he may be located in the vicinity of a multigraph type-caster who will sell this special composition along the same lines as employed by typesetters who deal with printers. He may also have type forms made of advertising copy, office forms, and the like and have them electrotyped, the electrotypes to be curved to fit the drum of the multigraph. The electrotypes are made with tongues to slide on the drum segments, and also smooth-surfaced to be fastened to the drum with clips.

Electrotypes are gaining in favor with multigraph operators, and this condition is very likely to defeat what economies may otherwise be made. Of course the plate is the economical way in which to handle forms that are to be run periodi-

\* \* A Copy Suggestion \* \*

## Weathering the Depression

There is not a day nor hour when business will magically improve all at once. Fundamentals of sound selling know no boundary lines, and now, as in past business cycles, the foundations for the next prosperity are being built by the businesses which advertise consistently.

In figures prepared by Standard Statistics Company, Inc., it is noteworthy that companies which increased their advertising appropriation during the depression of 1921 suffered a loss of only 12% as compared with a 26% loss by companies which had reduced their advertising appropriations.

Unusual methods of business are necessary today. Effective, striking, and above all consistent advertising has proved repeatedly to be the best and the soundest method of investing in future prosperity.

Inside-front-cover advertisement from Ye Bullseye, house-organ of Stevens & Wallis, Salt Lake City cally, but the average operator-employe, not concerned with the costs of doing business or providing the sinews of war, is likely to seize upon electrotypes as a means of avoiding typesetting. Electrotypes are expensive if bought without reason, as any printer knows, and multigraph plates that are bought to be used only once or twice and then left in peace in the cut file quickly amount to a substantial investment. Check up on this among local multigraph owners.

An owner of a multigraph can unquestionably save money by doing certain small printing work in his own business office-if conditions are favorable. He must first of all be able to keep the machine producing for every hour of each working day, and the operator must also have sufficient skill and experience to keep the spoilage down to a minimum. It will be necessary for the operator to use stock type over and over again, instead of buying composition or electrotypes. Incidentally, any good operator will not use his stock type upon a run exceeding five thousand impressions; it may be used for perhaps fifteen or twenty thousand impressions, but would be so worn from such a run as to make it unfit for use again with less-used type.

As in other private printing plants, there are the wastes in the various operations and purchases; composition, when ordinary job type is in the case; brokenlot prices for paper; spoilage of the paper bought in case lots and seldom or never used. There is the depreciation of the investment in the equipment, which goes merrily on, and which in time will include a folder, a paper cutter, a stamping machine or postal mailing machine, and other time- and labor-saving devices which the average multigraph owner will purchase without any economic reason. In other words, upkeep is something that must be reckoned with.

Now that gives us a sketchy background of the multigraph and its uses. Let us look into the individual reasons which underlie the purchasing motives of several multigraph owners. Why do business men forsake the local printer and tie up a substantial investment in equipment of this nature? Are they satisfied that the investment was sound? Are they still using their equipment? What savings, if any, have they been able to effect over and above the printer's price for the same work?

\* \* A Copy Suggestion \* \*

"If it were merely the question of saving money by doing our own printing, I wouldn't have the machine," said one owner. "I am convinced that the upkeep amounts to a lot more than I would have to pay the printer for the same work, but I am glad to pay the difference and will continue to operate my multigraph as long as printing shops are conducted as exhibition galleries.

"I dropped in at the printer's one day on my way back to the office from lunch, to learn when we would get delivery on an advertising campaign. No one was in the office and I passed on into the workroom; as you know, this freedom of action is not uncommon among printshop visitors. The printer was engaged for the moment, and so I wandered back to the wrapping table, which was loaded almost to capacity with various orders that were to be wrapped and delivered. Prominent among all this was my advertising program! If one of my competitors had happened into the shop to follow up his own work he could not help but discover my plans! I remonstrated with the printer about this careless system, but he passed it off, saying that no one ever paid any attention to work lying about and that mine was the first complaint he had ever heard. Regardless of all that, no business man likes to have intimate details of his business made public in this manner. If printers were to fence off the office from the workrooms and permit no one-including myself-to venture beyond the fence, I'd go back tomorrow!"

That complaint is well founded. The printer has grown accustomed to handling various confidential matters, but has never considered himself in the same light as the physician or lawyer who unfailingly makes every effort to guard the confidences of patients and clients.

In consideration of our next example, please take particular notice of the defense put forth for the accumulation of electrotypes. This is just one indication of the sales resistance that the missionary printer must be thoroughly prepared to encounter and overcome.

"Most of these electros are for office forms that are used in fairly large quantities all through the year," stated this person, proudly exhibiting an electrotype file that contained several hundred pounds of metal. His process letter work was mediocre, but his commercial printing was of good quality, because of the Advertising

when properly directed and applied is the cultivator of business markets. Just as soil will respond to proper and continuous cultivation, so do sales and profits and reputation respond to intelligent cultivation.

Interpretation and application of advertising to the needs of a business are this organization's important work.

Our present and our past successes in serving a large number of widely varied businesses indicate our ability to help you make your advertising perform its proper task. We welcome an opportunity to discuss with you your plans for next year's advertising program.

An effective appeal presented in a striking and interesting way. From Reinproof, the excellent house magazine of the Rein Company, of Houston, Texas

widespread use of electrotypes instead of movable type. "Occasionally we devise a new office form or alter an existing one, only to discover perhaps several months later that the form and the work it entails are not necessary. The form is then discarded, and we discover that we have wasted whatever paper stock was used, and that we have one more useless electrotype on our hands. This actually does represent a preventable waste, but the trouble is that we are not at all certain that we want to prevent it.

"You could never imagine the endless bickering we had with the printers over standing type forms and even electros before we decided to end it all by purchasing the multigraph. I do not know whether it was pure cussedness on the part of those printers, but it seemed we couldn't get any coöperation at all. We didn't like to order large runs of office forms because, as I have said, we occasionally make alterations in them, and, again, we haven't the space here to carry a large stock of stationery.

"Every new order that was sent to the printer would be accompanied by strict instructions to hold type forms, but the type forms would usually be missing by the time the repeat order was given. We have had instances when even electrotypes could not be located. The printer would disclaim any responsibility in the matter, and of course it was up to us to pay for resetting. We saw in the multigraph the solution of our problems, and lost no time in getting one set up and running. We make a lot of mistakes and waste a lot of money, but we believe that we are saving much of what was formerly paid to printers for the resetting of lost or damaged forms."

One printer confided to me that he had a sure-fire system for reducing type storage. His plan is this: If the customer does not order a duplicate of the form within from thirty to sixty days the type form goes back to the cases or into the hell box, according to the metal. This should reduce type storage, but I wonder if it doesn't also considerably reduce sales volume? No type form ought to be destroyed until after the customer has been notified and given the opportunity to decide as to its disposition.

Vanished type forms have not always been destroyed, however. I have known very few printers to keep any sort of index of type forms and electros entrusted to them. In fact, almost any printer can find during his regular house-cleaning periods, if he has them, type forms and electros that had been given up as destroyed months before. There are far too many homemade and makeshift expedients in printing shops; considering the cut files and the form racks now being manufactured and marketed there is no necessity for this deplorable condition. A good file or rack will more than pay for itself in a short time.

"I am not going to apologize for the poor quality of my own work," said another multigraph owner-operator, in discussing samples of his jobs. "Lord knows it needs excusing! I just cannot get the hang of the thing, and that's all there is to it. I like to monkey around with it and all that, but for the life of me I just

can't produce a really good job, so I've gotten to the point where I console myself with the thought that as long as they can read it it's good enough.

"Just the same I wouldn't give up this little machine for love nor money! In this business you've got to get the jump on the other fellow; you have got to got some pretty strenuous selling even to get by! I have a knack for writing advertising copy, as results will prove, and I like to write on the spur of the moment and then shoot my wad. Can I do this with the printer's coöperation? I should say not! Why, he will promise delivery in twenty-four hours, but try and get it!

"I've seen some mighty good ideas of mine grow cold while the printer fiddled around, and finally I decided I'd buy a multigraph and turn out my own stuff. Yes, I waste plenty of money. I lose on paper prices for one thing, and I lose again because half of the paper is wasted in trying to run the stuff. That's all part of the game, and I'm not kicking."

Those three examples make it seem that all the business men who buy multigraphs are very well satisfied with their purchases, so we will bring up one from the other side of the fence. If you could locate a fellow of similar experience in your own city, and could secure his cooperation, it would make things easier for you in cracking the hard nuts. In so far as possible (no notes were taken) this interview is given verbatim.

"Sure, I've got one of those things. Do you want to buy it? Ten bucks and it's yours, f.o.b. the southeast corner of my basement! The first money takes it, and, believe it or not, it's in good condition. Come on. I'll show it to you!"

After removing about seventeen layers of newspapers and wrapping paper we came to the multigraph equipment with its rubberized cloth hood. A process letter form was still on the drum and everything was all set to run, so the owner connected it up to the light circuit and ran off several letter samples. Considering that the machine had been standing in the basement for six months, it did very good work.

"If you hear of anyone who wants a good machine, let me know. I have gone back to dealing with printers," said the owner, "not because I wanted to, but I couldn't see that it was profitable to do anything else. I've tried girl operators and man operators, paid them salaries

ranging from fifteen to thirty dollars a week, and for all my trouble I haven't been able to obtain a skilled operator. Maybe it's just my luck, but it seems to me that considering the number of these machines in use it should be possible to secure an expert workman who knows his stuff and who is ambitious enough to prove it with honest-to-goodness printing. I've sunk a lot of coin in this outfit, but I'm cured now.

"I have seen some very good work that was produced on these machines, and I am sure that they are capable of good work. But six months ago I decided that I had played 'the sap' long enough, so I discharged the operator and had the equipment shoved down here where I can't see it and be disturbed by unpleasant memories. No, I'll never go back to it again—not even if the perfect operator turns up and proves his identity. It'd be just my luck to hire him at noon and then to hear next morning that he sleepwalked out of a fifteenth-story window.

"Personally I think that printers constitute a most incompetent collection of gougers, but I must admit that if you are willing to pay the price you can get exactly what you want in the printing line. I had been dealing with the small oneman shops for years, reaping nothing but a lot of gray hairs. I finally became disgusted having to put up with broken promises, high charges, and everything else, and decided to go into the printing business myself so far as my own work was concerned. I am cured of bargain hunting and of schemes for beating the high price of this, that, and the other

\* \* A Copy Suggestion \* \*

## COLOR

in paper and in ink has come to be the modern vogue in printing as in most other products. But selecting color in printing requires talent and training and above all a sense of appropriateness. Too much of the present-day printing is but color and not from any viewpoint color harmony—color salesmanship

Cover-page advertisement from the publication of M. P. Basso & Company, New York City thing. I have found a high-class printer who can give me the quality I demand, and whenever his bills hit me wrong I think back on my experiences and then pass the bill along for payment!"

You cannot expect any dissatisfied printing buyer to shop around in a city of fifty or even a thousand printers until he locates a printer whose work is commensurate with the cost. There is food for thought here for the printer who is doing high-quality work and yet believes that advertising is unnecessary for him. Good advertising, regularly mailed, will hold these printing buyers to the printing industry and will prevent their going into the private printing business with the multigraph or any similar machine. Prevention is worth more than the cure in this situation, for the small business man who has sunk several hundred dollars in multigraph equipment will not be too eager to junk it. He will want to get his money out of it one way or other.

We all know that customers are held with good work and good service, but we seem to lose sight of the fact that neither can be given with inadequate and obsolete equipment. Yes, new equipment will cost money, but this very fact is in your favor, for you will have to hustle out and do some real selling to get volume enough to keep your presses busy. You will contact with all sorts of business men and find out whether you have multigraphs in your territory or whether business men are considering the purchase of one, and at the same time you have a chance to sell these individuals on the benefits of dealing with a printer.

If your house is already in order, and you are firmly convinced that you can give the printing buyer something that he cannot provide for himself, take time off to make a personal canvass among local business houses. Take in the laundries, garages, stores-in short every business that has any reason for existing. Find out who already owns a multigraph or some similar equipment, and learn why he bought it, whether he is satisfied with it, and everything that will give you information on which to base a selling plan. The more of this sort of ammunition you have, the better results you will secure in the end. Back up your canvass with direct-mail pieces or samples, keep on plugging, and you will have little trouble with private printing plants of any description.

## Highlights in the Success of the Clarkson-Rishoff Company

By O. T. RISHOFF

BOUT nine years ago the Clarkson-Rishoff Company started from "scratch" in a small basement room left vacant by a barber shop. The plant equipment consisted of two Gordon presses, a cabinet of type, a hand cutter, and the other necessary adjuncts of a "boudoir" printshop. The district was noted as a "printers' graveyard," for the reason that no less than half a dozen different printing establishments which had opened up in the vicinity from time to time had passed out of the picture after short and uneventful careers.

Since its brief stay in the barber-shop quarters it has been necessary for the Clarkson-Rishoff Company to move or secure additional space no less than six times. At present the plant is housed in a modern building; it occupies roughly six thousand square feet of floor spaceand is crowded. Two Kelly automatics, four cylinder presses, and seven Gordons (three of which are equipped with feeder units) comprise all the press equipment.

Two of the cylinders are operating constantly on a full-time night shift, and on different occasions three are so operated.

The original invested capital was \$1,500, and all subsequent plant enlargements have been paid for right out of the business. Not one dollar has been borrowed, nor has a cent of outside capital been put into the business. Every bill has been discounted from the very start, and every obligation has been met when payable. A sufficient bank balance to meet current obligations without embarrassment is always maintained.

Every succeeding year has yielded a substantial increase

A printing company showing an average annual increase in sales volume of 35.2 per cent for its first nine years has certainly achieved success. How was this done? We asked the company's secretary-treasurer to tell us, and he presents the important facts in this modest article

over the previous year, as is indicated by the table of sales volume by years shown in the accompanying panel. But, what is more to the point, each year has shown a very satisfactory percentage of profit, based on gross output. The year just ended not only shows a substantial volume increase, but the percentage of profit earned by our organization is actually larger than it was in 1929.

How has all this been accomplished? Well, that is rather difficult to explain without our indulging in apparent platitudes. As a matter of fact, no black art has been employed. It has been a case of constant plugging along the lines of accepted correct business principles.

From the very start only new and upto-date equipment has been relied upon enabling the plant, even though small, to turn out high-grade work. As a result the Clarkson-Rishoff Company has, almost unwittingly, established a reputation for quality printing. It is not an uncommon thing to have a customer hand us this left-handed compliment: "You are damned robbers, but you do turn out good work." We are not at all offended-especially in view of the fact that we usually get the order.

We never disappoint a customer in the matter of deliveries if it can possibly be avoided, no matter what the extra cost or effort may be. Promises that cannot be lived up to are not made. Once a cus-

tomer learns to depend on such service he soon stops quibbling

about the price.

It is no doubt unusual, but as a matter of fact fully 90 per cent of our business is taken without a price. We never refer to the price if it can be avoided. If a prospective customer wants to know what his work is going to cost, we meet the request in something like this manner:

"Mr. Brown, we'd rather not give you a definite price at this time. In the absence of known costs a price would be merely an estimate after all. We maintain a complete record of labor and material cost on each order. When the order is completed

## How Clarkson-Rishoff's Business Has Grown by Years

YEAR	SALES VOLUME	INCREASE OVER PRECEDING YEAR
1922	\$ 15,586.13	
1923	23,663.05	51.8 per cent
1924	35,162.73	48.5 per cent
1925	44,095.65	25.4 per cent
1926	49,101.25	11.3 per cent
1927	67,043.51	36.5 per cent
1928	106,099.14	58.2 per cent
1929	135,210.00	27.4 per cent
1930	166,000.00(est.)	22.7 per cent

Average annual increase 35.2 per cent

this determines the price, a fair profit being added, of course. This is fair to both parties. We cannot afford to rob you, because we want you as a regular customer and know that to win your confidence we must deal fairly with you."

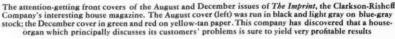
It sometimes takes a little while to "sell" a new customer on this plan, but if he is treated right he will not only become a permanent customer but will also forget all his shopping proclivities. As a matter of fact, the average purchaser of printing detests shopping just as much as does the printer, and once he has es-

ject to radical improvements, and the executive is always appreciative of suggestions along such lines. That kind of service goes a long way in eliminating the shopping habit.

Creative printing can be sold with a minimum of sales effort and practically eliminates competition. If the prospect can be shown something in the way of creative printing which he believes will help his business he is easy to approach.

To suggest any formula for selling creative printing would of course be absurd. One needs imagination, vision, and





tablished a satisfactory connection he prefers to have his work taken care of by one printer who understands his needs.

Clarkson Rishoff

Co

Printing

We try to do more for a customer than merely to accept his order for printing work. We scrutinize copy, layout, and general plan and do not hesitate to rip it all to pieces with constructive criticism if need be, even though it might materially reduce the cost of the job. We try to sell a customer 5,000 high-class, attractive mailing pieces which will bring results rather than 25,000 cheap dodgers which are destined for the waste basket before they are even printed. The former is almost certain to bring repeat business, while the latter is almost as certain never to repeat, besides discouraging a customer who is a potential large user of direct-mail advertising.

Office forms, devised years ago, are usually duplicated ad infinitum without regard to their efficiency or their adaptability to present-day business methods. Probably 50 per cent of these are sub-

an understanding of the goods to be marketed and the attendant sales problems, as well as the creative spirit. One must mentally occupy the office chair of his prospect, analyze *his* sales difficulties, and work out a campaign from that angle. Merely selling the printing order is incidental. Securing new business for a customer is the objective. And when that can be attained the printing orders come as a matter of course.

We stress direct-mail advertising very strongly, because it is really the easiest to sell. And we find that once we have started with a customer on this line of work the "bread and butter" printing, such as office forms, stationery, etc., just naturally will follow.

We go in for direct-mail advertising extensively in promoting our own business. This not only sets a good example for our customers, but is directly responsible for a generous portion of our business. We issue a regular monthly house magazine, sixteen pages and cover, at-

tractively printed in two colors. Most of the space is devoted to dealing with the problems of our customers, on topics of office management, efficiency methods, advertising ideas, window displays, etc. Our own business is here purposely submerged, and as a result we find that our little publication is meeting with a very generous reception. Other forms of advertising, such as mailing cards, rulers, blotters, desk pads, calendars, and envelope inserts, are utilized generously, and we are thoroughly convinced that all these expenditures are good dollars-and-cents investments.

But the fact should not be overlooked that equipment, management, and employes are all-important factors in any printing business—as in any other business. We strive for efficiency constantly in our endeavor to eliminate as much wasted effort as possible. The plant is arranged so as to move the work through the shop with a minimum of operations. It is surprising how many short cuts can be discovered and put into practical use once a thorough and intelligent study of this problem is undertaken.

We employ only first-class and loyal workmen who manifest a real interest in their work and the success of the shop. The drone, or the sloppy or indifferent employe, or the clock-watcher, is quietly given his "blue slip" on Saturday and his place eventually filled with someone who comes up to requirements.

Workmen are supplied with an abundance of the best material. Leads, slugs, spaces, quads, furniture, rule, borders, and type faces are provided in such an abundance that there is never occasion to rob standing forms, splice leads and slugs, or resort to any similar expedients. The printer who is compelled to set type with a pair of tweezers is assuredly not making any money for the firm—and his temper is far from entertaining. All the plates are run through a type-high machine and properly routed before being placed in a form, thus materially reducing makeready time.

Every press is run right up to the minute of quitting time. A "devil" employed especially for that purpose takes care of the washing-up and oiling of machines, thus avoiding the half-hour-early shutdown in the evening and a corresponding delay in the morning. That "devil" is earning a handsome salary for the shop through conserving pressmen's time.

Stock is always handled on platform trucks from the cutting machines to the presses, and the printed sheets are piled back on wheel trucks. The entire work is then wheeled directly to the bindery or the wrapping table without undergoing any extra amount of handling.

A cutting order goes to the stockman as soon as an order is written up. This order carries the work number and also cutting instructions and comes back to the pressroom with the stock. With this system no time is wasted in holding the presses for stock, and the stock is immediately identified by the work number. Should the stock not be on hand, then the front office is promptly notified so that it can be ordered at once.

A bulletin board of our own design, placed between the pressroom and composing room, indicates by press number and red signal any machines which are idle. This red signal literally shouts at the foreman for another form until it is forthcoming. We have found this little device invaluable in keeping the presses loaded at all times.

A record card for each press is filled out by the feeder each day, showing the press number, work number, number of impressions, time, and feeder's name. At the end of the month the running average an hour for each machine is entered upon a permanent bulletin card in the pressroom. This shows every operator just how his production compares with that of previous months, as well as with that of his co-worker. There is a natural friendly competition during the month in order to show a good rating when the next bulletin is posted-and the drone is always found out. We avoid shifting feeders from one press to another unless it is absolutely necessary. Actual records reveal an appalling drop in production when such shifts are made.

After all, good shop management is extremely important to success. Bringing in orders is in itself of little avail if such orders have to be executed with slow and badly worn-out machinery, inadequate equipment, shiftless workmen, and inefficient management. These things to a great extent determine whether or not the institution shows a margin of profit at the end of the year. The proprietor cannot afford to carry these handicaps, and his customer very properly refuses to shoulder them. Therefore, every employing printer, whether large or small,

Typographic Scoreboard

February, 1931

Subject: January issue of Nation's Business

84 Advertisements, One-Third Page and Larger

Type Faces Employed		
Bodoni	20	
Regular (M*), 12; Bold (M), 7;		1
Book (T**), 1		1
Garamond (T)	16	
Old Style, 9; Bold, 7		
Caslon (T)	9	(
Old Style, 6; Bold, 3		]
Futura (M)	8	1
Regular, 7; Bold, 1		
Cloister (T)	6	
Old Style, 3; Bold, 3	-	(
Kabel (M)	5	1
Light, 4; Bold, 1		1
Goudy (T)	4	•
Old Style, 3; Bold, 1	2	
Kennerley (T)	3	
Bookman (T)	2	
Bernhard Gothic (M)	2	(
Monotype Cochin (M)	2	1
Binney (T)	1	I
Scotch Roman (T)	1	
Cheltenham Bold (T)	1	S
Granjon (T)	1	V
Vogue (M)	1	
Bernhard Roman Bold (M)	1	F
Baskerville (T)	1	
*M-modernistic; **T-traditional		y
Ads set in traditional types	46	n
Ads set in modernistic types		n
m 1: 1 1: 11: 11: 11:		. 1

The display used in eight of the advertisements classified herein as being set in traditional types appeared in faces designated as modernistic; but on the other hand the display of two advertisements credited to modernistic type faces was in so-called traditional types.

Weight of Type	
Ads set in bold-face	47
Ads set in light-face	35
Ads set in medium-face	2
Style of Layout	
Conventional	74

Moderately modernistic			6
Pronouncedly modernistic	0	•	4
Illustrations			
Conventional			63
Moderately modernistic			5
Pronouncedly modernistic			8

of the advertisements.)	
General Effect (all-inclusive	e)
Conventional	46
Moderately modernistic	30
Pronouncedly modernistic	8

(No illustrations appeared in eight

There is slight change to record since Nation's Business was last reviewed in November, Caslon supplants Futura in third place, and Kabel, which in the November analysis was fifth, gives way to Cloister. The percentages of the advertisements in this and the four previous numbers of Nation's Business set in the four leading styles of type have been in order as follows: Bodoni, 26, 18, 25, 25, and 23 3/4; Garamond, 20, 21, 211/2, 24, and 19; sans serifs, 16, 19, 20, 201/2, and 19; Caslon, 10, 12, 9,  $11\frac{1}{2}$ , and  $10\frac{3}{4}$ . The use of bold-face types has dropped from 60 down to 56 per cent.

who does not operate his plant at the highest point of efficiency attainable is doomed sooner or later to occupy his little niche in the "printers' graveyard."

## The Killing of the Caps

I occasionally notice advertisements, ones apparently handled by professional copywriters (who are not illiterate), in which the type is all lower case—no upper case for the beginning of either sentences or proper nouns.

This strikes me as ineffective. It is not so easily read as when proper use of upper case is made, does not catch the eye as readily, and to my mind is in no way attractive. What is the idea, anyway? Is there some idea behind the practice, or is it merely the attempt of someone barren of ideas to get something different?

I occasionally come across copy written that way in the course of my day's work; but it is always from some more or less illiterate country merchant.— F. T. Fisher in "Printers' Ink."

## Our Lincoln Frontispiece

By GUSTAV R. MAYER

E will appreciate the frontispiece portrait used in this issue, and every craftsman will greet with similar enthusiasm the excellent quality of the reproduction. It is not only a pleasing likeness of our famous scholarly and humanly humorous president, but also an excellent lithographic crayon drawing, an art which is almost extinct, and these are combined with a faithfulness in reproduction which compels attention. In fact, this offset impression was considered an original drawing by several craftsmen familiar with lithographic process reproduction, which is a sufficient indication that the lithographers responsible for its reproduction and its presence here are real craftsmen, and that the platemaking department and pressroom from which it came are under good management.

As will be noticed, no halftone screen dots are present. The gradation effects from highlight to shadow are produced in lithographic grain such as is obtained when making a drawing upon a grained lithographic stone, but the drawing was not made on stone. The offset printing plates were made by photographic transferring from a photographic negative of the drawing, but no camera was used in making the negative from the drawing—all of which intrigues the process craftsman and excites his technical interest.

The method by which this fine example of offset lithography was produced is the development of the Peerless Press, South Bend, Indiana, which has named it the Pensograf process. This concern informs us that the method makes possible the economical and rapid reproduction of crayon effects by the lithographic offset artist, and not only for illustrations and sketches, as the process is exceptionally applicable in the making of grained-effect color tint plates to be used in connection with a black halftone key plate for printing on the offset press. Like many other good things, the Pensograf process is very simple in principle, yet it is in using such seemingly simple methods that the ability of the craftsman is given a severe test, and the results quickly indicate the quality of the workmanship entering into every step in the production of the finished piece.

Fred W. Reed, the artist and manager of the Peerless Press, favors us with a very definite description of how this plate was made, and his own words cannot be improved on. He says: "I have



FRED W. REED

hanging right over my desk a copy of Dunlap's etching of Abraham Lincoln. One noon I had the inspiration to lay a piece of ground glass over the etching and make a crayon sketch on the ground glass. This sketch on the ground glass was then placed in contact with a dry plate, exposed, and developed into a negative which was used in the making of the offset plate. The whole procedure, from making the sketch to completing the offset plate, was handled within an hour and a half. We believe the method has great possibilities for the lithographer." He has our thanks for this comprehensive description of his method, and we are certain that our readers will appreciate his generosity in "sharing his knowledge" with us all.

Judging from the extent of our knowledge, the use of ground glass in this way and for such a purpose is original with Mr. Reed, the only other method we are acquainted with that has the same basic principle being the Norwich film made

many years ago. This was a sheet of hardened gelatin having a grain on one side upon which crayon drawings were made for illustrations or tint plates. A photographic negative was made by contact from this drawing on the grained film, and this negative was used in the making of either lithographic or photoengraved printing plates. The original drawing corresponds to a positive, and it could also be used to photograph direct onto the metal by the image-reversal method credited to Van Dyke, by means of which a positive image is obtained from a positive on the metal plate; when using this method no negative was necessary. At the present time this reversal method, or modifications of it, is receiving considerable attention from offset lithographers under the name of "offsetdeep" or "intaglio offset," and from all accounts such offset plates print cleaner and stronger and have a far greater life on a press than a hand- or photographictransferred plate made from a negative.

We agree with Mr. Reed that very effective results can be produced with this method. We recollect some very effective tint plates made from Norwich films, but twenty years ago the lithographers were not as proficient in the use of photography for making printing plates as now. Our frontispiece should be enough evidence that the method is well adapted to the lithographic offset press.

#### New Offset Inks Produced

From N. V. Van Son's Printing Ink and Dye Company, of Helversum, Holland, has been received a color chart of this firm's new offset inks printed in ten colors in its offset pressroom, where the company's product is put to a practical test. The firm informs us that very decided improvements in manufacture of dyestuffs have been effected this past year which make possible the production of colored inks for offset lithography having a permanency never equaled heretofore, this being especially noticeable in the light blue, green, and violet inks. All the inks shown on this chart have a density and brilliancy that are very pleasing and well worth the attention of offset lithographers. The design of the chart is quite original; it consists of a row of lithographic hand rollers so grouped that they appear to be rolling directly toward the observer.

# Complete Specifications Help You to Satisfy Your Customers

By P. R. RUSSELL

UT OF ten cases of dissatisfaction with the finished product of the printing plant it is safe to say that nine are due to faults in the preparation of the work for production. Specifications were not correctly and accurately lined up during the preliminary stage. Most of those held responsible for starting a piece of printing consider the writing of instruction sheets for the composing room as the beginning of the production process. Too little attention is given to steps going before the actual preparation of these "instructors." We ought to "begin before the beginning" with absolutely accurate preliminaries.

The printer should demand complete specifications from the customer. Every dimension should be expressed in exact figures—ems or inches. In the printshop there is absolutely no occasion for the use of that word "approximately." To hear dimensions discussed on some orders sounds as though astronomers were talking about the distance between stars or planets. Since the typefounders very gladly furnish without charge a measuring instrument that combines inches and ems, there is no excuse for inaccurate measurements in the printshop.

The writer some months ago had a very expensive experience in inaccurate specifications. The work in hand was a catalog for an undertaker's school. The customer gave vague specifications for a small booklet, and we went after it. Several pages were to be "picked up" from a previous edition. The type-page size of these pages determined the type-page size for the whole book, but the customer had in mind wide margins, making a trim size which was large for the size of the type page. Without submitting a dummy or discussing the size further we printed the catalog.

Our undertaker customer refused to accept the job, and we had to reprint it entirely at a cost of \$150. Incidentally,

we haven't had another order since from this customer, and probably all because the writer was careless in determining correct specifications on an order. Specifications for printing can and should be figured to a thirty-second of an inch. An ounce of effort or a minute of time devoted to accuracy in these preliminary stages may save the entire cost of an expensive order of printing.

Show proofs—and keep on showing proofs! The best time and effort of the printer are used in showing the customer the progress of his printing and giving him an opportunity to correct errors and faults. The stream of proofs should not end until a final proof is okayed over the customer's signature. Never turn out work, regardless of the hurry, unless it has been first okayed by the customer or his authorized representative.

Be sure, when securing paper stock or materials for an order, that you have a

\* A Copy Suggestion \* \*

Your Profits for 1931

be lieve that there will be much good business to be had, but your profits for 1931 will depend largely upon a careful co-ordination of selling efforts and a well directed campaign of skilful printed advertising. We plan and design and print sales literature that commands attention, creates interest, and brings to the prospect a worthy interpretation of

the superiority of your service or your product

From a timely folder issued by The Hamilton Press, progressive New York City printing concern clear understanding of the results expected. Will there be halftones or solids in the form? Regardless of the fact that printers know by experience what kind of a printing surface is required to print properly a halftone or solid, many continue to waste their time trying to get by with stock not suited for the purpose.

The writer remains unconvinced that there is one penny's saving in using a cheap grade of paper unless the client is known to be willing to accept printing which makes no attempt to hide its inferior quality. Effort, time, and ink, necessary to obtain even ordinary results, cost more than the difference in the price of the paper. Start with stock of satisfactory quality and the order will effect its own economy.

About the worst result of a printer's work I have ever observed was a letterhead using a halftone and printed on a cheap bond stock. In this instance satisfactory results could have been obtained by using a ripple-finished bond costing only a few cents more—a matter of knowing the possibilities of material before beginning the work. For three years I have been keeping careful check on three of the best paper salesmen in the country, and not once have I heard one of them claim anything for any sheet of paper that could not be substantiated. This should be the printer's rule too.

Recently we had occasion to require a large quantity of antique book paper. We bought a certain sheet at a price approximately one and one-half cents less than the grade we buy on contract for the books we publish. When the work was under way my attention was called to the lint on that cheap sheet. Our big perfecting press looked as though it were in a snowstorm. The accumulation of lint on press and forms actually reduced production. The same fog of lint occurred when the job reached the folder. The operator had to stop frequently to

Issue			
Author			-
Released to Pr	inter		
Body Type			
Initial Letter			
Measure	Ems	Page Length	Ems
Leaded or Soli	d		
Main Heads			
Running Head:	s		
Jump Heads			
Folios			
Illustrations			
Letterpress		Electrotypes	
No. Galley Pro	ofs	No. Page Proofs	
When Proofs A	re War	nted	
Remarks			

The information filled in on this form is secured by consultation with the customer

wipe off rollers and folding plates. The quality of the sheet lowered production on the sewing machines, and spoilage was very heavy on every machine the order passed through. I doubt that we saved anything by buying the cheaper paper for that work.

Examine the two "Typographic Specifications" forms shown in the illustrations. These are safe guides in lining up specifications and should be filled accudinarily filled in by the composing-room foreman to accompany copy to the composing machine and the makeup man, the necessary information being secured from the first specification form and also from the instructor form. This second specification sheet is discussed here for the reason that it really belongs to the starting stage of the work.

Going back to the preliminary phase of selecting the materials for an order of printing: It is just as important to be careful not to promise ink effects which cannot be produced. Letterpress printing will always be letterpress printing and nothing more. No letterpress combination of paper and ink will produce lithographing, embossing, or engraving. Neither can ink and paper be combined by letterpress process to get anywhere near the rotagravure effect. Don't promise to achieve any of these effects. Stick to your line, and leave other classes of printing to those having the equipment to produce such orders.

It pays, I believe, to make an exact dummy of every order as a part of the preliminary process. Submit it to the customer for an okay along with proofs of the type forms you have prepared. Examine the reproduction of the "Specifications for Dummy" form. This particular form is for use on book dummies, but it may be used on the dummies of booklets, catalogs, etc. This form is to be pasted on the front or back cover, be-

man. There is a place provided on it for the customer's okay.

In the case of a book a dummy is absolutely necessary for the measurement of binders' stamps or dies, fitting of the jacket, measurement of book cloth, etc. In our plant three dummies are made and submitted to the customer for okay. One dummy is retained by the customer, one goes to the department for fitting the jacket, and the other is sent to the bindery, where it becomes the binder's

	Book Size
	.Board
	IONAL BINDING CIFICATIONS
Cloth	Yards
	***************************************
Front	
Tail	
	······
	REMARKS

This form is pasted on the front or back cover of the

guide as to specifications and measurements. It is possible to employ only two dummies instead of three.

The customer should be reminded to weigh the dummy if the book is to be mailed. A considerable sum in postage may possibly be saved by changes in the specifications. If books or booklets are to be mailed in boxes, envelopes, or carriers of other types, the customer should determine whether the dummy will fit in the carrier. A change in trim may save the price of the containers while it is still possible to make the book fit.

The printer doing a considerable volume of work will send many proofs by mail to authors or customers at distant points, the contact being altogether by mail. This makes it necessary that one or a series of instruction labels or sheets should accompany the proofs. Examine the illustrations of labels used by The Cokesbury Press, of Nashville. Similar

# Title No. For Whom Proof Promised Delivery Date Style of Type Measure Page Length

TYPOGRAPHIC SPECIFICATIONS

Style of Type

Measure Page Length

Leaded or Solid High or Low

Running Heads Folios

Proof to Be Read by

Matter to Go to

Remarks

This second form is filled in from the first form and the instructor form

Date Given Out

rately and completely. The narrow form, used first, is filled from inquiries made of the customer. The oblong form is or-

Operator

ing filled in from the instructor or specification sheets. After being filled in it should be checked carefully by the forelabels are used by other publishers in dealing with authors and customers.

There are really four labels in this series, each printed on a different color of stock-rose, pink, canary, and gray. The only difference in the type matter on the four labels, however, is in the three cap lines underneath the colophon and in item 3 of the text. The rose label reads "Galley Proof, Original Set," and a pink label reads "Galley Proof, Duplicate Set." "Page Proof, Original Set" and "Page Proof, Duplicate Set" appear on canary and gray labels respectively. The label, as you will note, carries information of the greatest importance to anyone reading the proof or preparing galley or page proofs for publication.

There is another important phase of the preliminaries where a printed form or label is not merely essential but will solve a perplexing problem as well as it may be solved-the safeguarding of a printer's preliminary work against its use by a competitor. Some unscrupulous buyers of printing request a printer to do the preliminary work of preparing the dummy, layout, cover sketches, etc., and then allow a competitive printer to use such material in the production of the work. The preliminary ideas and efforts of half a dozen printers are sometimes secured in this way, and the best features of all are combined in the order as finally produced. I doubt if there are printers anywhere in the country who at one time or another have not been the victims of such practice.

Of course if the customer pays the printer for this preliminary work, for copy, for dummy, for all sketches, etc., he has a right to use it in any way he sees fit, but if not paid for it remains the property of the printer. In recent months various groups of printers have adopted the use of a printed label which is pasted conspicuously on every piece of preliminary work sent out to the prospective customer before an order is secured. On this label is a simple, direct, and definite statement of the printer's ownership of the ideas, designs, sketches, and other material submitted, and making it plain that such material is not to be used by a competitor. This will unquestionably be effective in safeguarding the preliminary work of the printer.

If a buyer of printing ignores this method of protection, then every ethical printer should require him to pay for all

preliminary work even at the risk of terminating all business relations with him. But such a method of production is of course far more effective if all the ethical printers of a city adopt a uniformly worded label and use it. This is being done in many cities, and the secretary of almost any printers' organization can

value of these completely detailed specifications is sufficient to warrant the time and effort required to make the estimate. All of this emphasizes the importance of care in handling preliminaries.

Our plant makes a practice of retaining on file all instructors on every order for a period of two years. These are filed

### COKESBURY PRESS

NASHVILLE



TENNESSEE

GALLEY PROOF Original Set

Please Mark This Set and Return With Copy

- 1. Please indicate with ink all corrections and changes from copy.
- If new matter is added, please indicate position and paste to proof.
- 3. Is matter now ready for makeup?
- Indicate position and facing of illustrations and provide captions and inscriptions.
- 5. Please at this time furnish layout of front and end matter.
- 6. Original copy must be returned with proof.

CAUTION-Avoid unnecessary changes. This is set on the linotype. Each change requires re-setting one or more lines. Frequently entire para-graphs must be reset. These changes are costly. If changes do not agree with original manuscript, the cost is charged as author's alterations.

## COKESBURY PRESS

NASHVILLE (



TENNESSEE

GALLEY PROOF Duplicate Set

You May Retain This Set

- Please indicate with ink all corrections and changes from copy.
- 2. If new matter is added, please indicate position and paste to proof.
- Is matter now ready for makeup?
- Indicate position and facing of illustrations and provide captions and inscriptions.
- 5. Please at this time furnish layout of front and end matter.
- 6. Original copy must be returned with proof.

CAUTION—Avoid unnecessary changes. This is set on the linotype. Each change requires resetting one or more lines. Frequently entire paragraphs must be reset. These changes are costly If changes do not agree with original manuscript, the cost is charged as author's alterations.

## COKESBURY PRESS



NASHVILLE TENNESSEE

PAGE PROOF Original Set

Please Mark This Set and Return With Copy

- Please indicate with ink all corrections and changes from copy.
- 2. If any deletions are made, please supply additional copy to fill space and to avoid remaking pages.
- 3. Do you desire revised proof of pages?
- 4. Are there any special instructions concerning printing or binding?
- 5. Have cuts, if any, been furnished?
- 6. Original copy must be returned with page

CAUTION—Avoid unnecessary changes. This is set on the linotype. Each change requires resetting one or more lines. Frequently entire paragraphs must be reset. These changes are costly. If changes do not agree with original manuscript, the cost is charged as author's alterations.

## COKESBURY PRESS



NASHVILLE TENNESSEE

PAGE PROOF **Duplicate Set** You May Retain This Set

- Please indicate with ink all corrections and changes from copy.
- If any deletions are made, please supply addi-tional copy to fill space and to avoid re-making pages.
- Do you desire revised proof of pages?
- 4. Are there any special instructions concerning printing or binding?
- 5. Have cuts, if any, been furnished?6. Original copy must be returned with page

CAUTION—Avoid unnecessary changes. This is set on the linotype. Each change requires resetting one or more lines. Frequently entire paragraphs must be reset. These changes are costly. If changes do not agree with original manuscript, the cost is charged as author's alterations.

Labels used by The Cokesbury Press in sending proofs to authors and customers. Respective colors utilized in the stock employed for these labels are (reading left to right); rose, pink, canary, and gray

furnish samples of these labels or other information on this subject.

The proprietor of one large printing plant submits all new specifications to his planning department for a cost estimate, although no such estimate may have been requested by the prospective customer. The making of the cost estimate necessarily will require completely detailed specifications on the work preliminary to entering it on the order register. This proprietor considers that the in numerical order, and it is a simple matter to find any one of them for use in obtaining specifications previously determined for the same work.

The printer should eliminate the word "approximately" from his vocabulary, and should not only practice himself, but demand of his workmen, that all specifications be accurately and completely worked out and also recorded before the printing order starts on its way through the processes of production.

## Developments in Coated Papers

By DR. DONALD A. LAIRD

In the February, 1930, issue of this publication I discussed the development of aromatic chemicals for offsetting the disagreeable odors which arise from materials utilized in printing and binding. A progressive step chronicled at that time was the use of aromatics in the printing ink, which gave to the ink the entire responsibility of counteracting the melange of bad odors.

The ink itself of course contributes some of the undesirable odor, but so do coated paper, glue, and artificial-leather covers, and at times even common bond or sulphite papers may contribute a sour note for the purchaser's nostrils. It is possible for the ink to be reodorized and given a positive scent which will cover these other unpleasant odors, but in the year following the report just cited further progress has been made in driving some of these other "smell devils" out of the printing establishment.

Take coated paper as the best example of progress attained during the past year in applying aromatics to the printing industry. The coating is bound to the paper by a generous use of casein in the filler mixture. Mr. Dooley might describe casein as curdled milk which has dried up and died. That is essentially what it is, although some casein seems to "die" worse than others; some casein will smell just slightly unpleasant, while other casein is inclined to smell totally and for a long time dead.

Pleasant-smelling casein is the most expensive, and to keep it smelling thus expensive refrigerating equipment is required. The cost of coated paper with an acceptable odor is thus rendered almost exorbitant, although it is often worth the price. To complicate matters, even the most expensive coated paper which has been filled with the highest-grade casein will often "go sour" in the printer's stockroom for the same reason that milk will turn sour. The excellent printing qualities of coated stock for a large variety of high-class printing is always complicated by this unstable olfactory quality of the paper. It may smell good today and sour tomorrow.

Thus two very distinct problems have faced the manufacturers of coated paper: (1) to make an inexpensive grade

of casein smell good, and (2) to keep it smelling good through the life of the paper. The first calls for the use of aromatic chemicals; the second requires a chemical with a bactericidal action which will prevent the casein from souring (a "chemical pasteurization" of the casein) and will last as long as the paper lasts.

Dr. Eric C. Kunz, a chemist who specializes in aromatics research, was called upon to develop suitable substances to do these two things. It would have been relatively easy to use an aromatic which would smell pleasant and be stronger than the casein smell. But this would have only added the stronger pleasant odor to replace the weaker unpleasant odor. Coated paper would still smell, although it would smell better.

A little-known perfumers' secret was resorted to, and the tendency of suitable odors to blend with each other was put to use. Rather than adding a stronger odor to conquer the unpleasantness by brute strength, a suitable odor had to be discovered which would blend with the odor given off by the casein particles and thus combine with the cheesy, sourish smell of coated papers to give a neutral and barely discernible pleasant odor. The characteristic unpleasant smell of the casein is actually put to work as an element in the final olfactory blend. The result is scarcely a smell or scent in the sense in which these are usually conceived. It is more the absence of odor which conveys a subtle but strong impression of quality.

Lasting qualities are imparted to the aromatic by producing it under highvacuum distillation so that, although volatile enough to produce the desired reodorizing effect, it is given practically a permanent character. A few weeks ago, for instance, I examined a sheet of ordinary bond paper which had been pinned to the wall in a chemist's office for three years. Just before being pinned to the wall the sheet had been touched with a stopper from a bottle containing a highvacuum aromatic having a flowery scent. Although the sheet had been out in the open for three years since then, it still yielded the flowery scent distinctly.

The new aromatics now developed for coated-paper manufacture not only neu-

tralize the casein odor by the blending of scents I have described, but are lasting and have higher bactericidal action than carbolic acid. Some firms have attempted to use carbolic acid to prevent the casein in the manufactured stock from becoming rancid, but the acid is highly volatile and its beneficial guardianship soon wears off, not to mention the unpleasantness of the carbolic odor.

Around 2 to 3 per cent of the aromatic blend is used in the filler mixture to reodorize the stock permanently. The aromatic blend does not cause "fish-eyes" in the paper, and it seems to improve rather than harm the printing quality of the paper. Some national magazines that are printed on coated paper are already using the reodorized stock, and it takes colorwork beautifully. An olfactory examination of some of the coated-paper magazines on the reader's desk may reveal the ones which have been printed on reodorized paper. It is possible that a next step in development along these lines will be a paper which carries aromatics blending with both the natural odor of the paper and the odor of the inks to get complete neutralization.

Although the printing industry is primarily an industry which appeals to the eye, it cannot overlook the sound business argument that the elimination of all objectionable paper odors is one more step toward making printed advertising more acceptable to the buying public.

## 1930 a Record Year in British Book-publishing Field

Great Britain published 15,393 books during 1930, as compared with 14,086 in 1929. This increase of 1,307 is accounted for, according to some observers, by the demand for more reading during the business depression. Lacking money for the theater or the talkies men turn to books, it is said, for the long evening's entertainment. As is the case with the great number of unemployed, books help them through the idle hours. This desire for more and more books is best shown by the statistics of the public libraries and the many private circulating libraries in Engalnd.

The classified analysis of books read shows the direction in which the taste of readers tends. For instance, out of the twenty-five classes into which books are divided the gains are as follows: fiction,

## Research Association Organized for British Printing Industry

By ELLIOTT STONE

198; technology, 137; biography, 104; history, 112; travel, 110; science, 100; religion, 99; poetry and drama, 73; sociology, 71; fine arts, 64; literature, 47. The decreases were in juvenile books, philology, and medicine.

Another hopeful change was shown in the manufacturing period of books. July and December were the slack seasons, while the rest of the months were quite evenly busy, indicating that what were formerly termed "the book-publishing seasons" now cover most of the year.

University of Maine Instals a Papermaking Machine

Considerable impetus has been added to the study of papermaking at the University of Maine, located at Orono, with the installation of a miniature papermaking machine. This practical access to the actual procedure of paper production has been of importance in increasing the number of students electing to take up this particular subject.

REAT BRITAIN'S recently organized Grinting Industry Research Association (which was announced in the January number, page 115) held its first public meeting in London at Stationers' Hall recently, and many of the leading men and women of the allied industries were present. Sickness prevented Lord Riddell from presiding, but he had sent a characteristically progressive and inspiring letter. He mentioned that the printing industry represented one of the biggest industries in the country both in capital invested and in the number of men employed in it. He strongly recommended the new research association to the master printers and their employes as an excellent means of collecting, collating, and distributing technical data.

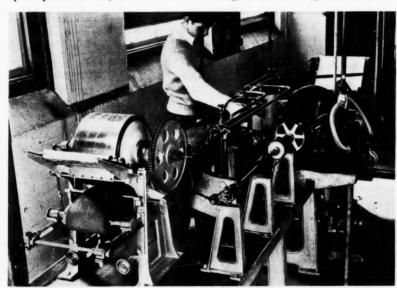
and developments of machinery and for materials used by printers. Often those in charge of the mechanical side of a printing plant will spend much time in perfecting some machine or idea for producing better work. When application is made for a patent it is then discovered that the invention is not new but has already been registered. Service in such directions might be expected of the new organization; at the early stages of the inventor's progress he would be able to discover whether his idea was new or merely following some previous line of thought and development.

In the matter of printer's raw materials, such as ink and paper, much can be done to help eradicate the many difficulties constantly met by individual concerns. Members will be able both to add to the general fund of knowledge available and to gain from the general stock quite an amount of valuable and up-todate guidance on technical problems.

Most of the important trade associations connected with printing and the allied industries have already joined the research association, and the meeting in question gave ample evidence that there will be excellent practical trade support. These details may be interesting:

The original committee responsible for organizing this association has been in very close consultation with the various government departments interested in or concerned with the printing and allied industries, and as a result the research association has now been registered as a company. This new organization has been formed for the purpose of serving the printing and allied trades, and, by the articles of association, membership is completely restricted to British firms and persons. The objects of the association are briefly as follows:

(1) To collect the latest information from all parts of the world relating to new processes, methods, and machinery, and to distribute this information to its members. Members will be in a position to ask for advice on new developments in the printing industry. In past years many people have been prevailed upon



Miniature papermaking machine installed at the University of Maine

The machine makes paper from wood or any other kind of fiber, producing a continuous web of finished paper seven inches wide. When the equipment was first installed, a few months ago, Paul Bray, head of the Pulp and Paper School of the university, decided to use it for research work in fiber dyeing and finishes, and it has been operated most successfully for this purpose. At present about fifty students are taking work on the subject of papermaking.

Various speakers pointed out that a tremendous amount of most valuable information about printing is wasted because there is no organization to deal with it. One speaker asserted that with proper care and organization much more use could be made of the knowledge and the information which could be divulged without detriment to the interests of the firms or individuals concerned.

This condition was considered especially true in connection with inventions

to take up new processes when it was clear to printers of experience that such processes were certain to fail.

(2) To deal with queries, of either a technical or scientific nature, submitted by members. A number of queries have been answered on various subjects, such as on gravure inks, copper electrotyping solutions, humidity, metal, and paper.

(3) To carry on scientific research when so desired. It may be found that upon some subjects of general interest and importance there is no reliable information available. The association will be in a position to undertake scientific research in such cases. Also, should any member require scientific investigation of a confidential nature, the research association will be able to assist and advise this member thereon.

(4) To act as an arbitrator for the solution of difficulties affecting the members. In the past many of the printer's troubles have been fought out between the printer himself, the inkmaker, and the papermaker—but in most cases the printer is left to bear the burden of overcoming such difficulty. The association will be able to act as arbitrator in these cases, to the benefit of all concerned.

(5) To render assistance to members of an inventive turn of mind when called upon to do so. It is not intended, at the moment, to set up special laboratories, but a technical director has been chosen whose business it will be to supervise work undertaken in present laboratories, and to keep in touch with various tech-

nical sections operating in all branches of the trade. It is also intended that reports containing specific and helpful information shall be issued from time to time for the members. Arrangements are being made for linking up this association with various research organizations throughout the world, and the information received from these sources will be available to members.

Firms taking membership in the association appoint a nominee to represent them at all meetings; but if a partner or other than the one appointed as representative desires to become a member, he may do so by paying the subscription for individual membership, namely, one guinea (approximately \$5.25).

Annual subscriptions are graduated to suit large and small firms. Subscriptions are of quite nominal amount, this having been made possible by the generous financial support tendered to the movement by the progressive printingtrades associations. It is worthy of note that the Printing and Kindred Trades Federation (the union group) has become identified with the association. The success of this association depends ultimately upon the support of firms and individuals, since financial aid has been provided by the trade associations with a view to assisting the association until such time as it has proved its value and has become self-supporting.

The offices of the association, at Stationers' Hall, have been provided by the Worshipful Company of Stationers.



The jazz effects extensively employed in 1928 are conspicuous by their absence from the recent newspaper advertising of Field's. An increasing regard for clarity in other publicity is indicated by a comparison between the 1929 book catalog cover shown on the left and the less bizarre design for 1930 seen on the right

It has been said that much of the profits of the printing industry in the future will have to be obtained by the utilization of what has hitherto been wasted, and an opportunity is now provided for our industry to come into line with other industries and to conduct its operations upon a more scientific basis than has been the case in the past. The record of other industrial-research associations shows quite clearly the advantage which industry may derive from the scientific investigator, and the printing industry, which is the mother of progress, cannot be left behind.

## Ben Franklin's Printshop to Be Demolished

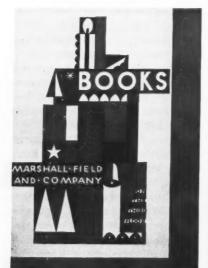
40.000

An old and dilapidated building at 437 Arch Street, Philadelphia, is to be torn down to make way for a modern, fire-proof one. The shabby structure that is to be torn down in the relentless march of progress takes on significance for both printer and patriot when its history is divulged, for it was at this location that Ben Franklin established his printshop in Philadelphia.

The building itself was erected about 175 years ago, and it was here that the genial old philosopher published "Poor Richard's Almanac," which is so inseparably attached to the name of Benjamin Franklin. Some of the original woodwork and wallpaper are still there, clinging futilely to the walls of the historic house wherein many of Poor Richard's world-famous gems of wisdom were prepared for distribution through the medium of the craft he so dearly loved.

#### Good Taste in Printing

Taste is sadly lacking, in my humble opinion, in much of the printed matter of the day that is technically fine. I believe that we are becoming more appreciative of art, speaking of the nation as a whole. If you think only of the new note in architecture, or of the influx of color in implements and furnishings, you cannot help but see that applied art has a direct selling appeal. In addition it raises the taste and thus creates a demand for higher quality all around. So you see how important it is for a printer to have taste if he aspires to be more than a mere manufacturer of a commodity.-Otto W. Fuhrmann.



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## THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

#### Repeating the Verb

In the sentence "He had been made king when Jehoiakim, his nephew, had been deposed and had been carried off into Babylon" I maintain that "had been" should not have been repeated.—Alabama.

Probably 99 per cent of any group of persons asked to state the facts given in the sentence would have used "had been" only the first time: "... had been deposed and carried off." Repetition of the verb could not possibly be called an error; it is just a superfluity. But there are times when repetition is advantageous, because of a possible confusion due to neighboring words; and at such times I hope the critic would be free-minded enough not to insist on uniformity in repeating or not repeating.

#### Those Pesky Commas!

What punctuation should the following sentence have, and how would it be parsed: "She fell not for but from a horse"? Also, is the following punctuated correctly? It appears to me that if the parenthetical expression is omitted the clauses do not connect quite coherently: "Women leave them, if not altogether disgusted, yet cold and indifferent."—New Jersey.

The first sentence offers several possibilities, which are as follows:

She fell, not for but from a horse. She fell not for, but from, a horse. She fell, not for, but from a horse. She fell, not for, but from, a horse.

Of these the first three all show inconsistencies or degrees of incompleteness. To my mind the choice narrows down to the unpunctuated form in which the sentence was submitted and to the last one, with the three commas. And of these the first, being so easily comprehensible and unambiguous, is the better. The arrangement with three commas indicates the parsing quite clearly, but is overloaded with unnecessary aids to the reader.

The second sentence interests me because it brings up a point over which I have often pondered. The construction is not exactly that of a simple sentence with a parenthetic section; it is one of

suspended progress. If it were to be considered as sentence-plus-parenthesis it would be: "Women leave them, if not altogether disgusted vet, cold and indifferent." For the main stem is "Women leave them cold and indifferent," and the "yet" is as much a part of the interpolation as the "if." But in common usage the "yet" is calmly accepted in its illogical position after the comma. If a parenthetical expression is to be separated from the rest of the sentence by commas instead of the special parenthesis marks, the commas certainly should be placed just as the parentheses would. But-we just do not do it in sentences like the one under examination. We balance the "if" words against the "yet" words and let each stand with its own group. Probably most modern writers would leave out both commas and say: "Women leave them if not altogether disgusted yet cold and indifferent."

#### Omission of the Article

This guy gets my goat. His fault is that he has the ridiculous habit of omitting the definite and indefinite articles, and is aggravated by being found inconsistent in it.—Michigan.

This note of anguish came with a clipping in which one sentence began "Library . . . is of interest," and the next, "Home of the library is said to be . . ."

Yet we have "once the abode of a sea captain." (Italics are mine.) The critic wrote "rediculous" and "aggrevated."

It takes a beam-eye to see a mote-eye!

Some people get tired of the articles and drop them, thinking it gives character to their writing, but it doesn't. However, I wouldn't try to stop anyone from doing it if he wanted to; it's harmless, like the trick of always making a little circle for a period in manuscript.

#### "To Wit"

Will you kindly tell me what the abbreviation "ss." stands for?—Ohio.

"Scilicet": "to wit" or "namely."

## "None at All"

In "Good English," by Haney, he states: "In colloquial use there is assuredly a difference between 'The Pages have no money' and 'The Pages have no money at all.' "What difference exists?—Florida.

I see no difference—in fact, no difference at all—as a matter of grammar. Don't people add "at all" just by way of emphasis? It is as if we said, "The Pages have no money; get me right, I don't mean they have very little, I mean they have no money at all!" That is, their all is zero. That is presumably just what Mr. Haney meant by his introductory phrase "In colloquial use."

#### "No" as an Adjective

For years while traveling over the country and now since I am located permanently it seems that I am unable to get away from signs and notices, in hotels and stores as well as in our own newspaper, that I believe are wrong. After calling attention to them I am usually voted down, but I am not going to give up until you say I am wrong.

While on the road I was confronted by this sign: "We cash no checks." Now in our own newspaper I read, "No editions of *The Evening Times* will be published tomorrow."

What is a "no check"? They say plainly that they cash them. How can "no editions" be published? Why then not say, "We will not cash checks" and "Tomorrow The Evening Times will not be published"?—New York.

I don't believe our friend is trying to be "smart." I think he is the victim of an obsession. Probably at some time he just happened to think, facetiously, that such uses of "no" could be criticized artificially; and then the thought stuck in his mind and lodged there so firmly that he cannot get rid of it. Of course both uses of "no" are absolutely correct; there is no room for argument. Every dictionary gives "no" as an adjective, in the sense of "not any." It is as inevitable as giving "cold," "high," "thick," and so on, as adjectives. "We cash no checks" is precisely equivalent to "We do not cash any checks," because "cash" equals "do cash" and "no

## le often foster such obsessions against particular word or a combination of ords, and become contentious in sup-

ple often foster such obsessions against a particular word or a combination of words, and become contentious in supporting a theory that can be propounded only whimsically. There are too many real difficulties to make it worth while to create quibbly ones.

checks" equals "not any checks." Peo-

#### **Odd Expressions**

Which is better: "The house burned down" or "The house burned up"?—Kansas.

Both terms are idiomatic. "The house burned" is best. Here are a few of the funny things our language permits: Get there; see it through; catch a cold; take care; call on me; look me over; cool down; come clean; call it off; take it up; getting by; taking it easy; fight it out. Everyday expressions, and yet they are quirky when you analyze them.

#### "Some or Other"

Having encountered this expression, "guilty of some crime or another," I ask you if it is correct, or should it be "some crime or other"? I am usually accustomed to pairing "some" and "other," "one" and "another."—Indiana.

"Some or other" is the customary form, but I can't see that "some or another" is inherently wrong.

#### In Common Speech

What difference is there in the following sentences: "All women are not eligible to hold office," and "All women are ineligible to hold office"?—Oklahoma.

Plenty of difference! The second sentence is clear and utterly unambiguous. It simply cannot be twisted into any meaning but that no woman is eligible to office. In strict construction, the first sentence is equally unmistakable as a statement to the same effect. You are speaking about "all women." What do you say about them? That they cannot hold office-which is the same as saying that no woman can hold office. But here we come up against the phenomenon of common speech using word combinations with a meaning different from that fixed by the grammatical relations of the words. There is a parallel seen in the common use of the double negative. "I didn't do nothing" actually means "I did do something"; but whole armies of good people use it merely for emphasis, not as a true double negative. The first sentence is not good, simply because to many it would mean "Not all women are eligible-but some women are eligible." It is not pedantic nor affected to nail your meaning down tight.

Advertising-Copy Technic

"Copy Technic in Advertising," by R. W. Surrey, will appeal to many a printer who recognizes the need of offering his clients copy service and yet cannot justify the expense of employing a copywriter. Careful study of this work will enable some of these to develop copywriting skill with constant practice, and even those who find themselves lacking in native ability for writing copy will at least have increased their understanding of a subject which is directly tied up with their success as printers. It is safe to say that if every printer read this volume many of the specimens of unworthy printing we now see would never have appeared-for the printer would know these to be unsound and therefore potentially unfruitful advertising efforts.

This book is divided into two sections: the first, a system of copy synthesis and a classification of copy sources: the second, copy construction. The first section discusses such topics as copy synthesis, sense impressions, the consumer's role, the mood of your audience, estimating copy's selling power before publication, and so on. The second section delves into the questions of the copywriter's tools, how to start writing a piece of copy, making the first paragraph graphic, better words to use, the obvious versus the trite, injecting speed into copy, copy that moves the feelings, etc. It is difficult to conceive of a printer reading this

\* \* A Copy Suggestion \* \*

The shortest route to understanding in advertising is via the human-interest appeal—through the "need requirement" of the reader, presented in a language the average reader can understand. But this human appeal must be presented in the form of good printing, for no matter how good an advertisement may be, and no matter how effectively it may be written, inferior printing will kill it

Advertisement from Ink Spot, house-organ of M. P. Basso & Company, New York City

volume thoughtfully without benefiting immeasurably through a better understanding of how forceful, salesmaking advertising is created.

"Copy Technic in Advertising" may be purchased through the book department of The Inland Printer at the price of \$4.15 postpaid.

#### **Geldprint Collections**

Geldprints, in case you do not happen to be familiar with the term, are specimens of the temporary war-relief money that was circulated throughout Europe approximately ten years ago. "Decorative Geldprints" is the title of a group of more than two hundred geldprints published in two loose-leaf volumes. The range of design, colors, and stock is wide and the technics employed are many, and some remarkably attractive effects have been secured in this money.

"Decorative Geldprints" is published in two volumes and may be purchased through The Inland Printer at the price of \$6.00 a volume postpaid.

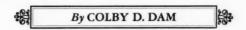
#### A Fraternity Editor's Guide

The "Fraternity Editor's Handbook," edited and compiled by Leland F. Leland, is a compilation of articles written by nearly a score of fraternity-magazine editors for the guidance of other such editors. It is reviewed in these columns primarily for the benefit of printers who are handling contracts for fraternity magazines and wish to help the editor locate a source of practical assistance on his production problems.

The book is divided into five parts: The Editorial Magazine; The Magazine Itself; The Business of the Magazine; Other Fraternity Publications; Information for the Fraternity Editor. Covers, illustrations, text, the printers' and engravers' terms, proofreaders' marks, rules for the preparation of copy, suggestions for the ordering of cuts, and innumerable other practical questions are discussed, and the book is liberally illustrated with reproductions of good covers and other helpful material.

The "Fraternity Éditor's Handbook" may be purchased through the book department of THE INLAND PRINTER at the price of \$3.10 postpaid.

# Agency Service Plus the Finest Printing Mean Success!



UMBERING among its clients a score of the larger American corporations and financial institutions, Edgar C. Ruwe & Company, widely known New York City printing concern, has developed an advertising and printing service which outranks that of most of the larger advertising agencies and represents a new era in printing salesmanship. This house, which began as a printing firm fifteen years ago, has specialized in the creation of direct-mail campaigns, with the result that today representative printers throughout the country seek its services in creating and producing their own advertising, and a number of the large advertising agencies have placed the Ruwe firm in charge of their direct-mail business.

Among the more than eighty clients for which Edgar C. Ruwe & Company creates and prints direct-mail campaigns are such firms as the American Express Company, Chase National Bank, New Jersey Zinc Company, National Lead Company, Texas Oil Company, International Paper Company, Kuhn, Loeb & Company, H. M. Byllesby & Company, Paine-Webber & Company, and L. C. Smith & Corona Typewriters.

Edgar C. Ruwe is a printer, copywriter, art director, and advertising executive. He employs as salesmen highly trained advertising men to whom he has taught the printing business before they go out to represent the firm. His office has the appearance of a 4A advertising agency and bears no resemblance to the average printing office. When selling a client Mr. Ruwe speaks not as a printer but as an advertising executive, a real authority on direct mail. With him the printing is incidental.

Although he has an outstandingly fine printing plant equipped with automatic

Edgar C. Ruwe, president of the New York City printing firm of that name, uses some definitely distinctive ideas in the conduct of this successful business. His emphasis upon the necessity for high-grade copy and art talent deserves your special attention.

Don't pass up this article!

high-speed presses, Mr. Ruwe and his sales force principally sell advertising ideas ably expressed in complete campaigns. He believes that the best direct service can be rendered only by a house which does the entire job, creating the idea, treatment, artwork, copy, and the printing, all of these factors interdependent in the success of the campaign. A continuity of idea and treatment; orig-

inal use of color, layout, art, and copy; simplicity of design, and distinctive typography and printing are the foundations on which the Ruwe company has built up its business to a sales volume of nearly a million dollars a year.

The Ruwe method is well illustrated in a large-piece campaign treating the services of this firm and based on the opportunities afforded by the new \$500,000 building which the company recently erected for its plant. The campaign of four pieces traces the steps in the erection of the plant. The titles are "Planned for You," "Being Built for You," "Casting a Shadow," and "Realization."

The regular monthly pieces advertising the Ruwe firm are interesting examples of layout, copy, typography, and art. Each is built around a single vital selling idea. Here are some samples that indicate the sales value of these pieces:

Title, "Music." Copy: "Subtract its motif and the sweetest melody ever composed becomes only a mere collection of







First and third pages of one of a series of four folders announcing the starting and completion of the Ruwe firm's new building. The original of this piece was in two colors

meaningless sounds. Take out the merchandising idea in back of it and the most effective direct-mail campaign ever written becomes nothing but an assortment of papers, colors, type faces, and inks. It's the *plan* that makes music."

Title, "Let It Rain." Copy: "Every day numberless advertisements shower down upon those who might buy your products. Let it rain. Now the patter tinkles; and again the deluge roars. Will your effort be drowned in the downpour? Let it rain. Whether you send out

"One idea, two interpretations. In the first place mediocrity again achieves the commonplace. In the second imagination creates—a *style*."

Mr. Ruwe believes that every successful direct-mail campaign must be built around one fundamental selling thought, and that there is *only* one idea in each market-product situation which will do the trick. The determining and phrasing of this idea, he holds, is more important for sales results than are the layout, artwork, copy, and printing combined. He

RDER is finally coming out of chaos, for, although the usual conglomeration of sounds and activity incident to building still persists, definite signs of progress are noticeable.

These indications are very encouraging to us as they mean we are approaching the realization of our ambitions of better serving you in your printing requirements.

Our organization is keeping step with the builders, and day by day our plans are maturing for taking full advantage of the imminent additional facilities.

EDGAR C. RUWE COMPANY PRINTING



Cover and third page of the second piece in the series announcing the new Ruwe building.

These folders are notable for their exceptional simplicity and virility

one mailing piece or twenty, your message—correctly designed to win attention, create interest, arouse action—will not fall to earth unread. Let it rain."

Title, "Who Pays?" Copy: "Whenever direct-mail salesmanship is effective the value of the business it creates always exceeds the cost of going after it. Successful advertising pays for itself."

Title, "Idle Markets." Copy: "You have but three idle markets—those who would buy if they knew what you sold; those who do buy, but not as much as they should; those who did buy, but now trade elsewhere. Though your distribution covers America you still have these idle markets."

Title, "Creating a Style." The copy: "Take red polka dots. A dullard would make them all of a size, arrange them in mathematically exact rows, print them on cotton. A style? Hardly.

"Now enters the genius. With apparent carelessness he flips a big dot here, a tiny one there—and inbetweens all over the place. He chooses for his fabric silk.

states that a poorly created campaign containing this basic selling idea is more effective than the best one without it. The perfect campaign, he holds, is one in which the idea is harmoniously reflected in copy, art, and layout. It is this coördination of elements that has characterized the Ruwe campaigns and has built the reputation of the concern until it now ranks as an unquestioned leader in the direct-mail field.

A good example of this coördination is noted in the six-piece campaign recently produced by the Ruwe concern for an interior-decorating company, in which the same inside layout is utilized throughout the series, with the central idea featured in a box on each piece. This campaign is distinctive in art and layout as well as in copy. The titles are as follows: "The World to Choose From," "Inspiration," "Tradition," "The Cost of Good Taste," "Color in the Home," and "Draperies and Lamps."

The Ruwe organization has been developed on the principle that its printing

salesmen should be thoroughly trained advertising and contact men who in addition possess a complete knowledge of printing. "Commercial artists and copywriters must be able to sell in order to build their copy and art around essential selling ideas," says Mr. Ruwe. "All our salesmen can write copy, draw, and supervise campaigns. They sell complete campaign ideas, and the selling of printing is simply a means of putting the idea to work. Waste in the preparation of many campaigns is tremendous, just because one man does not supervise the entire work. Our men are trained over a period of years, and most of them began in the plant and had a thorough knowledge of printing production before they started to create advertising. Our present foreman, for instance, is a graduate of the Carnegie Institute of Technology who will spend a year or so in our plant before he starts to sell.

"A good campaign can be built only after careful contact work with the client and his sales manager. Often our research causes the entire selling policy of the company to be revamped because we have discovered a new basic merchandising idea which the sales manager takes over and makes the basis of his advertising and selling plan.

"If you are to make an advertising salesman out of a printer he must start in while young and begin with the idea that printing is simply the physical side of advertising and has no meaning except as to its selling power. The established printer is usually so close to his presses and production that he cannot absorb advertising. Only in the last decade has it become necessary to combine the two industries. In order to acquire trained agency men for my firm I started my own agency and ran it for a number of years, later absorbing it into the printing establishment.

"As a result of this policy advertising agencies often come to us now for help. A large insurance company recently took its direct-mail business away from an agency and gave it to us. The agency manager came to see me and discover the cause. As a result I was made its direct-mail specialist and called on its clients all over the country to investigate their direct-mail needs and develop campaigns where required. I billed the clients but the agency collected the bills under its name and then settled with me.

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"The advertising printer who gets real sales results never needs to worry about getting business—the campaigns speak for themselves. Clients stay with him because it means money in their pockets to do so, and one successful campaign usually brings in several orders from other clients who have received it and noted its quality and selling value.

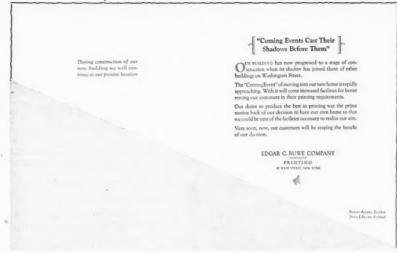
"Recently a client of one of the large agencies in New York invited me to take charge of its direct-mail work. I specified that I should do all the contact work myself. The manager of the agency that handles the account thanked the client for bringing me into the picture and invited me to prepare the direct-mail material for three large national accounts, which I was able to do."

Mr. Ruwe began his career by spending two years in the operation of presses. He learned printing short cuts which enable him to get the maximum out of his presses, thus effecting mechanical savings which enable him to underbid less efficient printers. This advantage combined with professional advertising service has enabled the Ruwe organization to win numerous large national accounts from the books of competitors operating good-sized plants.

The Ruwe plant runs day and night the year around and the presses average more than 75 per cent operating time. "Idle presses and low bids cannot associate happily together in the same firm," says Mr. Ruwe. The plant occupies one-third of the 60,000 square feet in the Ruwe Building. Keeping its high-speed presses constantly busy, the firm turns out more work than some firms using double the number of machines and having twice the amount of floor space.

"Through production speed and volume we can make our prices lower than the average printer can afford to charge for the work," states Mr. Ruwe. "We supply first-class agency service in addition. And this is the combination which brings in accounts and holds them."

One of the Ruwe salesmen who was formerly art director for a large corporation sums up this company's selling policy as follows: "A campaign succeeds or fails before a line is drawn or a word written on paper. There is usually one short sentence that turns a direct-mail piece into a sale. All the rest of the effort, including research, art, copy, layout, printing, and distribution, is simply a

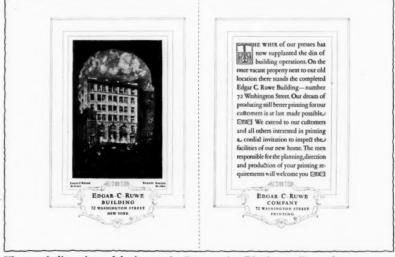


The center spread of the third piece plays up a simple idea in effective manner

method of getting this idea to the man who has control of the buying.

"With many campaigns you cannot see the woods for the trees; that is, the physical side obscures the idea side. The recipient says, 'What a beautiful piece of advertising work!' and he is lost in admiration at the time, labor, and expense put into its production. And that is the end of it. To make him write the sender for further information or send in a buying order, the campaign must be so simple, so packed with art suggestion, so direct in copy that its appearance will be merely a frame for the selling idea. If the idea does not overshadow the pleasing impression created by the appearance of the campaign, then the money has been simply thrown away so far as genuine advertising return is concerned.

"If we cannot discover a selling idea which deserves to be dressed up and presented in a campaign we do not accept the business. To do this would be like dressing up a skeleton and sending it to a fancy-dress ball to win a costume prize. Many campaigns are like this-all dress and nothing inside. The discovery of the selling sentence or group of sentences justifying a campaign means careful research and hard thinking. Most printers are not sufficiently in touch with modern sales psychology and modern advertising copy to do this delicate creative work. This is why the up-to-the-minute direct-mail house must be primarily an advertising agency manned by salesmen who are thoroughly trained copywriters and commercial artists in addition to their knowledge of printing."



The concluding piece of the impressive Ruwe series. Dignity, quality, and permanence are all part of the good impression made on the recipient by this folder

# COST AND METHOD

By CARL A. JETTINGER

This department deals with problems of cost accounting and production, and practical questions will be welcomed. However, estimates upon specific jobs will not be furnished

## Offering Special Bargains in Printing

A Colorado printer sends out circulars offering 2,000 statements on a medium-priced twenty-pound white flat writing stock at a special price of \$9.75. Knowing nothing about that printer's equipment, nor about the wages paid in his city, nor about many other things that affect costs, we are not certain that this is a profitable price, but our guess is that if this printer gets any results to speak of from his advertising so that he will get enough orders to be able to print these statements several up, then he will be able to produce them for less than his advertised selling price.

The question asked is whether this printer is guilty of price-cutting if in his city an order of 2,000 statements of the kind he is offering cannot ordinarily be produced at a cost that will leave the printer a fair profit if he receives \$9.75 for them. Before giving an answer we should state that the statements offered have a special ruling slightly different from the stock ruling usually sold by paper dealers; also that this printer has for sale a series of collection blanks and that he advocates the use of the statements in connection with these blanks, in his advertising.

This printer therefore is making efforts to increase the sale of statements. All things considered, we should say that he should not be called a price-cutter, for he is making efforts to build up the business rather than helping tear it down. True, he may be selling 2,000 lots of statements at a price that is below the standard price in his community, but that does not make him guilty of cutting prices in general. If this printer's competitors are wide awake they will probably benefit by the special offer instead of losing by it. The advertising sent out to a large number of possible

users of statements is sure to bring in some orders from concerns which want 500 or 1,000 statements instead of the 2,000 they must buy if they desire to make use of the special offer. Then the fact that the special-offer statements are different from the ordinary stock-ruled statements can be used by a live salesman as a point against them just as well as the printer who sells them can use it as a point in his favor. Furthermore, the price quoted is probably not below cost of production under ordinary conditions in printing plants of that city, and in that case competitors can meet it without loss, in those cases where it seems good business policy that any attempt should be made to do so.

The printing business does not lend itself well to special offers, but more special offers like the one here spoken of are more likely to help it than harm it.

\* \* A Copy Suggestion \*

Apologies to Ripley

# BELIEVE IT OR NOT

The ad that attracts the most readers is the one that attracts the most business

## WARWICK TYPOGRAPHERS

617 N. Eighth St., CE 9210

From a letter enclosure sent out by Warwick Typographers, Incorporated, widely known St. Louis firm

## To Reform the Price-cutter Is a Big Order!

A Chicago printing concern sends in a price list issued by what we judge is a small printshop in the same city, and writes us a letter which in part reads as follows: "We have checked some of the prices and, no matter how we figure, the man is taking a great loss on every job produced at the given prices, and doing enormous damage to reliable printing plants which pay their help, paper, and ink bills. For the greater good of the printing industry, it would be desirable if you have somebody investigate this party and properly educate him in regard to cost systems."

The writer looked over some of the prices quoted in the list referred to and found them so ridiculously low that he believes it wholly unnecessary to analyze the cost of any of this work-the prices speak for themselves. For example, where is there a printing concern in Chicago which can set up and lock up the form for an average letterhead, statement, billhead, business card, or circular at a cost of not exceeding \$2.00? And this cut-price printer offers not only to set up and lock up the form for an order of this kind, but to send a salesman to get the order, and then furnish the stock, print, and deliver 500 copies of one of these jobs for \$2.00. Was there ever, as far back as the oldest reader of The In-LAND PRINTER can remember, a time when printers' ink was so cheap and wages so low that it was possible to separate a form for colors, lock it up, and run 1,000 copies from it in colored ink, and all at a cost of not over \$0.75? And \$0.75 a thousand is all that this cutprice printer asks additional if the job is to be printed in two colors.

Yes, we believe that somebody ought to educate this printer in regard to cost systems. The best person to do it would IS

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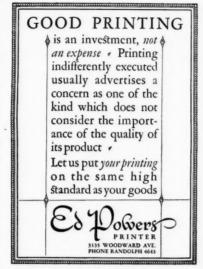
be some printer-friend; a friendly talk by some competitor might have some effect; an admonition from a creditor might be heeded. We are, however, inclined to believe that he who attempts to educate this printer will have a difficult and thankless job. The fellow who will sell at prices that are so far below those asked by his competitors usually lacks intelligence and at the same time is afflicted with a superfluity of selfconfidence. He usually imagines himself so bright that he has no use for advice from anybody. He "knows" what a job is worth by simply glancing at the copy, so why spend money for a price list or other information along the line?

The writer at this time has in mind a printer who made quite a splurge in a western city several years ago, operating a fair-sized printing plant and selling work at ridiculously low prices. A public accountant persuaded this printer to put in a cost system, but the system did not operate longer than sufficient time to get out the first hour-cost sheet. That sheet went straight to the waste basket, because the printer "knew" his costs were away below what that hourcost sheet showed they really were. This printer lasted till the money he received from home and that which he was able to borrow from relatives and friends was gone. Then the sheriff closed him up. When the writer met him, this printer was selling life insurance and was telling everybody that there was no money in the printing business.

No doubt the Chicago printer who sent in this price list received it from some good customer, and we can imagine just how he felt when the list was shown to him, for we have gone through the same experience. Let him console himself with the thought that even if the cut-price printer gave away his work he would not get all the customers. Also let him stand convinced that the more work the cut-price printer takes at his advertised prices the quicker the sheriff will get him, and between then and now he will not be able to do serious damage to the business of any one printer, at least not in such a large city as Chicago.

It is never wise to try to meet the suicidal prices such fellows quote. Inform your customer frankly that work cannot be produced at such prices—that you do not blame him if he wants to buy his printing for less, but that he should not

blame you if you refuse to sell your work for less than cost. In most cases he will leave the work with you, in spite of the low prices he has been quoted. If he does not, he will come back to you after getting one or two "bum" jobs from the cut-price printer, or after the sheriff has



Ad from Detroit printer's house-organ

done his work—and he will then be a better-satisfied customer of yours. This last statement we base upon what we have learned from experience.

#### The Cost of Overtime Hours

Attempts are made occasionally to figure out a separate cost for the hours worked overtime. Any attempt in this direction can only mean added work and complications, with no benefit resulting. While it is easy to keep accurate account of the overtime hours and the wages paid for them, any and every method that might be used to distribute the overhead between the regular working time and the overtime must be arbitrary and is not likely to be practical. The salaries of executives, rent, taxes, insurance, and many other expenses remain the same regardless of whether your plant works overtime or not. The charge to depreciation usually is the same, for although there is more wear and tear on machines when they run longer hours, such things as obsolescence (becoming out of date because of new inventions) and supersession (becoming useless because there is no further demand for the work the machine will do) will remain the same regardless of how much of the time the equipment is used, and a good part of

the percentages customarily employed in figuring depreciation allow for covering these other two items.

Most overtime is brought about, not because customers want work in shorter time than usual, but because there is such a rush of work that it cannot all be gotten out as promptly after being ordered as customers have been educated to expect it. For this reason most overtime must be sold at the same rate as the regular time. Where more is charged for overtime, the higher rate is generally based on the percentage of increase in wages that must be paid employes in the mechanical departments for overtime. In no case is the charge for overtime based on the actual cost of the overtime.

Under such conditions there is nothing better to do than to include the overtime in the regular time and ascertain an average hour cost of the two combined. If there is cause to believe that some of the equipment of the plant will not last long enough to pay for itself at the customary depreciation rates if run overtime as much as it is, then these rates should be increased accordingly. Even in that event the average hour costs are almost certain to go down where there is much overtime, by reason of economy in other directions.

The more evenly work comes in, the more efficiently it can be turned out. The spasmodic running of a plant, with nerve-racking rushes during part of the time and an indolence-breeding lack of work at other times, always increases the costs. For this reason those customers who want their work gotten out in so short a time that overtime would be necessary even if only the average amount of work were on hand should be made to pay extra whenever that is possible, as an incentive for them to place their orders earlier the next time. While their rush jobs probably will reduce the hour costs during the months in which they made overtime necessary, there is always the probability that if more time had been given the work might have been turned out during regular working hours the following month, with the result that the average hour costs for the two months would have been lower, because the number of productive hours would have been approximately the same in both cases and there would have been a saving in the wage cost equal to the extra amount paid for overtime.

#### Keeping Down Overhead

Overhead must be kept down if competition is to be met; but the company with the lowest overhead will not necessarily be the most profitable. Providing poor illumination and thereby saving on the cost of light may cut down the cost of overhead slightly, but it will also cut down production, because employes do not see well enough what they are doing. To do without a cost system may save a few cents of office overhead, but it will be comparatively very few, and will be sure to cut down profits, for without it the management cannot see where it is gaining and where it is losing.

The overhead of a business should be kept down to somewhere near that of the average successful concern in the same line of business, if at all possible; but it is not profitable to do this by dispensing with anything that most successful companies have found indispensable, such as a cost system.

#### The Value of Work in Process

Whenever a complete profit-and-loss statement of a printing plant is being prepared, the value of the work in process must be considered. The total time put on unfinished orders which constitute the work in process can easily be ascertained from the cost sheets of the various orders. In figuring the value of this labor it is proper to use either the hour costs of the last month for which such costs have been calculated or the average hour costs of the last twelve months, using whichever costs happen to be the lower of the two.

Some authorities decree that selling expenses must not be included in the rates used. To exclude them is possible where selling cost is treated as a separate item in calculating the cost of the orders. Where the selling expenses are included in the hour costs this is not so practicable, and in such cases it is quite proper to use the hour-cost figures as they are, excepting in the case of books, stock forms, and the like which have not yet been sold and are to be put on the shelves or in the stockroom. In this latter case the problem can be solved by deducting a percentage sufficient to take care of the average selling cost.

No person of sound reasoning power will hold that a printer has padded his inventory when he includes selling expense in the value of incomplete work which he is producing for customers on definite orders. Although the orders may still be in the hands of the printer, they are actually sold and (except perhaps in the case of commissions) the selling cost has either actually been paid or should appear in the balance sheet as accrued wages. Any unpaid commissions likewise must appear as a liability in the balance sheet, so, as far as the value of work in process is concerned, the cost of selling is paid on all orders actually sold.

Should a customer refuse a job after it has been completed, then its cost is chargeable to bad debts or spoiled work, depending on circumstances.

## Know These Notable Early Printers?



## Aldus Manutius

Aldus Manutius was born near Rome in 1450. He founded the Aldine Press in Venice in 1494, for the publishing of beautiful and accurate editions of the Street and Latin classics. To produce these books he had to direct the casting of three fonts of Greek and two of Roman types, to organize a great printing house and superintend the work of many men from the composition of the types to the binding and selling of the books. The most famous book of Aldus' it his Hypnerotomachia Poliphili, published in 1499. The uniform harmony of the engravings and typography makes this book probably the finest specimen of Italian printing in the fifteenth century. Aldus was equally famous as a printer, publisher and editor. In the twenty years during which the learned Aldus operated his press in Venice he produced more than one hundred and twenty editions.

## John Froben



John Froben, as a printer and publisher, was one of the greatest of his day. He was born in Hammelburg in 1460 and studied at the University of Basle, achieving much distinction in Latin, Hebrew and in Greek. Froben exercised the greatest care in his work and his reputation as a printer spread throughout Europe. Erasmus, who was the press corrector for Froben, was an author of note. His Adagiorum was published in several languages and 30,000 copies were sold. Erasmus' Praise of Folly is said to have had the largest sale of any book printed up to that time. Froben's device symbolizes the wisdom of serpents and innocence of doves.

#### Christopher Plantin

way way way



Christopher Plantin, the best known of the Low-Country printers, was born near Tours, France in 1514. After receiving his instruction in printing he went to Antwerp, where he set up as a bookbinder and in 1555, as a printer. The most important of his productions was a polyglot Bible in eight volumes, printed from 1569 to 1573. It was issued by the authority of Philip II of Spain and Flanders and was in four languages, Hebrew, Latin, Greek and Chaldaic. Plantin was appointed "Printer to the King" in 1569. By 1576 his establishment had grown to such an extent that twenty-five presses were used and one hundred and fifty workers employed. Plantin's work was carried on for over three hundred years after his death.



#### The House of Elzevir

(1540-1680)

Elzevir is the name of a distinguished family of printers and publishers who flourished in Holland for a hundred and forty years. Louis Elzevir, the founder of the house was born in Flanders in 1540, moving to Leyden in 1580. Isaac Elzevir, Louis' son was made Printer of the University of Leyden in 1620 and was housed on the University grounds for ninety years. Louis Elzevir's five sons all became printers and branch offices were established in different cities. Business prospered until they died out in 1680. They were the first printers to publish religious books and classic books on an extensive scale. As printers the Elzevirs followed Aldus Manutius' style in producing volumes in miniature, but on a larger scale.

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You should at least be familiar with what is related in these panels reduced from leaflets produced by and for students of printing at the Cass Technical High School, Detroit.

Watch for others of the same series, which will appear in our March issue

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# THE OPEN FORUM

This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred except personalities and sophistries. Obviously the editor will not shoulder the responsibility for any views advanced

#### Light Passing Through the Halftone Screen

MOUNTAIN VIEW, CALIFORNIA To the Editor:

In the November number we find a peculiar and most unexpected confusion of ideas regarding the actual amount of light that passes through the halftone screen. In Mr. Horgan's analysis of the problem, presented under the head "A Serious Charge Against the Halftone," he seems to confuse "screen action" theory with the laws of "light flux."

The writer first quoted states, "Only one-quarter of the light from the original passes through the screen to the photographic negative." Now, if the ratio of the screen ruling is 1 to 1, is not that statement absolutely correct? How can more than one-quarter of the light pass through a screen three-fourths opaque?

In our training of apprentices we have always taught and practiced that a screen negative requires four times the exposure of a continuous-tone negative, other factors remaining the same. Slight variation from this ratio may be necessary to secure negatives of technical quality, but we have always found the 4-to-1 ratio a safe guide. The effects of diffraction and diffusion, resulting from screen separation, should never be confused with light flux.

The "distinguished lecturer" quoted by Mr. Horgan was only half right in asserting that half the light reaches the photographic plate, unless he had reference to the seldom-used method of exposing through a "single" ruled screen.

The coarseness of gradation referred to by the first writer is not necessarily a defect in the halftone process, but it is usually the result of faulty technic. This criticism seems to be most effectually disposed of by Mr. Horgan, although it may justly apply to coarse-screen reproductions on zinc such as news tones, etc.

If we are wrong in our conclusions regarding the amount of the light passing through a halftone screen will Mr. Horgan please set us right? And we shall await with great interest further analysis of that "weak point" in halftone reproduction.

F. W. GAGE

#### Mr. Horgan's Comments

I stand by my statements in the November issue, that the writer is wrong who says: "Only one-quarter of the light from the original passes through the screen onto the photographic negative; three-quarters of the rays are stopped by the screen, and consequently threequarters of the original remains unrecorded on the negative." If that were a true statement then halftones would record but one-quarter of the area photographed, and consequently be unsalable. If Mr. Gage will expose a sensitized plate behind a halftone screen in the regular way, then treat it as a continuous-tone negative without intensification or "cutting" and make a photographic print from it, he will see that the screen does not shut out three-quarters of the original from the negative. This is due, as I said, to "a spreading of the light in passing through the screen that is sufficient to overcome the shadows cast by the screen in the highest lights when the exposure is long enough."

As to the distinguished lecturer at a convention who began by saying, "It is well known that but half the light from any original reaches the photographic plate through the halftone screen," he must have been wrong, or Mr. Gage would not be teaching apprentices "that a screen negative requires *four* times the exposure of a continuous-tone negative."

Regarding the "weak point" in halftone reproduction, that is another matter and must wait for the present.

STEPHEN HENRY HORGAN

#### When Your Prospect Asks for an Estimate

WILLOW GROVE, PENNSYLVANIA To the Editor:

Regarding the article on "How to Convince the Customer Who Questions Your Bill," by S. K. Hargis, in your November number, I was very much interested in the argument and deductions stated by the author. Especial interest was created in the paragraph beginning at the bottom of page 71 and continued on page 72, as I have had some experience similar to that stated in the paragraph mentioned above.

When a man comes into my office requesting an estimate on a job, and I have reason to believe, from his manner, that it is a case of "sorehead," I generally ask him whether the estimate is to be a bona-fide one, or whether it is a checkup on another printer's price. If it is the latter, he is usually too sore to deny it, and his manner gives him away. If it is the former, the estimate is furnished. But if it is the latter (and if, as stated above, he is generally too sore to deny the fact that he wants to check up on the price) I simply tell him that I do not care to go into the matter unless I have complete information on the subject. If he wants me to figure a "fair" price on the submitted piece of work he will have to give me the name of the printer who did the work, so that I can get in touch with him and secure full data regarding that particular piece of work and also find out if there were any "extras," or revisions after proof had been submitted, or any changes made as to original specifications. And I tell him I must be reimbursed for this work.

I also tell him that it is unfair to go to another printer for a price on work as though it were a reprint order, and that he should be man enough to go directly to the printer who did the work and ask him for an explanation of the (to him) higher cost, and not resort to unfair tactics to secure what might at first glance appear to be a lower price. I have generally found that before I got through with such a person he was thoroughly ashamed of himself for his display of temper, and was willing to admit that possibly he might have been wrong.

Of course there are some hard-boiled fellows who are continually thinking they are being taken advantage of, and the only way to handle such a bird is to demand a good, stiff price for making the estimate, letting him know that your time is too valuable to be used in giving free estimates.

JOHN D. MIGEOT

## For Prevention of Workups To the Editor: Boston

I am attaching herewith a copy of a memorandum I have written to William Chase, of our St. Louis plant, which may possibly be of some interest to the fraternity at large.

Maybe the scheme it refers to is as old as the hills and we have heretofore not been familiar with it. However, in the present instance it has certainly helped us wonderfully, and if there is any virtue in it, possibly it may prove of interest to your readers.

C. A. MERRILL

We are running the Advertising Guide for 1931 from monotype, and on the second form had a terrible time with workups. I imagine you have this same problem in St. Louis, and I thought you might be interested in the manner in which this difficulty has been overcome.

We dissolved about a pint of smoothly powdered rosin with a quart of Ovar paint-remover, and in so doing we found that most of the rosin was dissolved, leaving only the larger lumps. This was strained through a cloth. The resultant solution is only slightly more viscous than is the ordinary paint-remover. Then we took a brush and generously painted the form, permitting solution to flow down in between the type. We were very careful to clean out, with a brush, the paint-remover from the halftones, so that no rosin would remain at the bottom. In about five minutes the paintremover evaporates and leaves

a rosinous matter around each piece of type in the form.

We have now tried three forms this way, and they work perfectly. On the form now running only two single quads have worked up. When the forms are broken up you can handle the monotype just like linotype; it is all stuck together.

I may be telling you old stuff, and perhaps you know a better scheme than this. However, I am passing it along for what it may be worth.

Incidentally, I called up the Machine Composition Company, and Mr. Curry, the manager, had never heard of the scheme. He did, however, call me back afterward, and said that he had talked with one of the printers in the Harbor Building who had used japan lacquer in a similar manner, the only drawback being that it took at least an hour for the form to dry. The advantage of the combination that we tumbled onto in this respect lies in the fact that it is dry in about five minutes.

C. A. MERRILL, Superintendent, Printing and Box Department

## Unemployment and Unprosperity To the Editor: NEW YORK CITY

Since the followers of Gutenberg are rated as among the more intelligent of industrialists, is it not about time that our trade papers recognized the gravity of present conditions?

For nearly two years it has been the policy of most editors to assume that times were good and that it was best to talk Prosperity. Then it was casually

admitted that there existed a slight depression. Now all clear-minded observers know this is no ordinary business panic, but a truly inescapable wrong condition growing out of developments following the Great War.

Probably seven million workers are out of work, not for a brief while, but permanently, unless something drastic is done to set the wheels of progress in motion again. Efficiency and improved machinery have enabled all necessary work to be done with fewer employes, and those of us who have businesses and well-paying jobs have got to take care of and support the unfortunates without work until such time as more jobs are in some way provided.

The only power that can make more jobs, and so provide work for all, is governmental power—national, state, and municipal. Therefore should not we of the printing trade exert all the influence we possess with legislators, governors, mayors, and the President to start great public works, to cause money to circulate again through the payrolls and thus restore the desired prosperity?

I wish every employing printer would read Maj. George L. Berry's article on these conditions, in the December number of *The American Pressman*. And also read Dr. Harry Emerson Fosdick's sermon broadcast December 28, on "Capitalism versus Communism." He argues, and with all of the strength of an inspired preacher, that if capital does not find the solution of present depression and unemployment, we shall have to deal with communism. An experience of

sixty years in industry leads me to reach a similar conclusion on the matter.

We have got to do something about it, something vastly more than talk prosperity and advise people to spend now, when we know that 10 per cent of them have no income from which to spend. Should not we who have printing presses reason out the matter frankly, no matter how difficult are the facts we have to face, and employ our presses to urge our servants the lawmakers to break the red tape that prevents the starting of huge public works, to provide universal employment?

CHARLES H. COCHRANE



"The Compleat Angler" is one of the Fifty Best British Books selected by the First Edition Club, of London. Printed by R. C. R. Clark, Limited, in Monotype Poliphilus; illustrated with color stencils by the Curwen Press

# Business Management Needed by Most Weekly Papers

By F. E. SCHOFIELD

Business management in quantities should prevail in every business office. If there ever was a time when it was needed, it is in the period from now on. I am speaking, of course, for the country-newspaper office, for a steadying-down process for the new era is rapidly approaching.

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The first thing I'd rather have in the business office would be an editor with a thorough inoculation of right journalistic ideals combined with a business intellect keener than a briar. For, fine as are journalistic ideals, there is that other fine thing—plenty of well handled business. That calls for good management.

Outside of such a man for the business office—call him editor-publisher, head man, or what you will—the most important thing is a set of books which will tell whatever any real business man should know. The bookkeeping system is the rotten spot in more than a few country-newspaper offices. Practically all have something ranging from a half-system down to none; therefore, of some office management the less said the better. But in forty years I do not know it all by considerable. All I know and give you I have studied out or gained by experience in the hard struggle.

The first thing I'd call for would be a lot of questions as to "how much?" How much display advertising was carried this week? How much classified? How much was the cash total of all advertising carried—what did the newspaper bring in? Next, how much cash was paid in on subscriptions? On printing, on advertising, on old papers, on sundries? Then I'd want to know right away the entire income from all sources for the week. Right after that I would call for the itemized amounts paid out for labor, paper stock, supplies and repairs, light,

We can't refuse to use material just because its good ideas were presented as an address. This publisher, appearing before the Northeast Missouri Press Association, offered some practical thoughts which apply to many printers' daily work, and these are given for your benefit

heat, and power, rent or building upkeep, interest, equipment, insurance and taxes, general expense, and so on. I'd want to see these figures every week, and compare all of them with those for the week before, or last year, or month by month or year by year. The office management should have this information at hand always, except perhaps immediately after the paper is off and a little time is needed for checking up. In our office we can do this as indicated for any day, week, month, or year, for fifteen years back. It is easy with a system.

It should hardly be necessary to say that the business office should know the status of every subscription account on instant reference. The efficient business office should not lose a cent on subscription. It is as easy to get the cash as not. It is the one and only department which may be handled entirely satisfactorily. We use the two-card index system.

Then also there are labor-saving filing cabinets for advertising copy, special editions, correspondence, cuts, photographs, morgue, civic interests, catalogs, and numerous other things, likewise in need of some attention. And the office should also be able to give, within a few minutes, the complete advertising and printing account of any firm or individual. The single exception is in any case where the work is of unknown quantity and unfinished, and therefore cannot be priced until some time later.

If the business office is careful, and these accounts are kept up and collections are made regularly, but little loss should be experienced. Classifieds can be cash, and also other linage, except for those firms and individuals having regular accounts. The first of the month should be collection time for all these accounts. Hardly a bit of trouble will ever come from a business man, for he is accustomed to paying his bills on the first of the month. The little accounts such as the phoned-in classifieds are the meanest, and they will bulk up if you do not keep up with them.

This head man has all that he can do and more in the business office of almost any country newspaper, with hardly a single exception. If he hasn't more than he can do he is certainly shortsighted, for the business office can never catch up if alertness is there, because there is always something which can be developed-new business, new solutions of business affairs, problems to be solved, and really thousands of ideas to work upon. While it is well that he know as much as possible of the mechanical side, for advisory purposes, success comes largest from the business office. It requires many times more other hands to handle all of a newspaper or a big printing order than it does mechanics to produce it. Several hands in the back shop can turn out more than numbers in front can arrange for them-secure and prepare copy, proofread, serve customers, figure and estimate work, bookkeep, solicit advertising, and what not.

\* A Copy Suggestion \*

Printers, operators, and pressmen can be found easily, and reporters, proofreaders, and bookkeepers are almost as easily secured today. But the man who will stand the stress of guaranteeing that the business will successfully go forward and on and on, financially and otherwise, has to be and from necessity must be mainly in the business office. And, strange as it may seem, he is the most difficult to secure.

The next man our business office finds it hardest to get is the printer equal to the needs of today-he who has a high ideal and appreciation of the art preservative of arts and who can and will deliver the modern, up-to-date stuff. I know of but few of the larger countrynewspaper printing establishments anywhere that are not in need of this kind of a man-that is, one who can make type talk, handle work in color and in thermotype or embossed effect, and is onto and up with other trade practices, along with knowing how to keep and actually keeping an efficient plant. Such a printer is badly needed in those plants which would keep up and coming with the age, for the industry has advanced more in the last ten years than in the fifty years preceding.

Right here let me divert to say that I have never seen a single printer or foreman bring an exhibit of his work before any of our association's meetings. I'd like some printer-foreman to keep coming with a dare to anybody to produce a cleaner, better-kept shop than his, and tell us how he does it. It might not be a bad suggestion for someone from a business office to move that this association offer a prize for the best lot of commercial printing produced in any countrynewspaper printing office of northeast Missouri within the year.

The business office is confronted too with changing prices for printing. This alone is a real burden for any head-office management. Price lists and catalogs should be handy, for giving estimates is a job itself. Anybody can estimate, but to get the work at figures with a profit is another thing for the aforesaid business office. Worse it is because of that fellow who is selling below cost and is working like a Chinese laundryman to do it. A Boston man in the printing industry has said, "Selling below cost is an economic fraud." There is some truth there. And he adds plainly: "No man

### KeepThem Sold!

Selling continues long after—far into the future, when your customer buys again—and when other prospects learn of your product from customers.

Your business grows by virtue of customers you keep sold.

No matter how good your product is, do not rely on it to speak for itself. For after all it is something inanimate, speechless, and unable to defend itself against the attacks of competitors and the cancerous growth of indifference.

We can assist you in many ways in keeping your customers enthusiastic about your product—at the same time helping you to draw in new customers.

Write us, telling something regarding your product, and see what we have to say on it.

Cover advertisement from the house-organ of The Botz-Hugh Stephens Press, Jefferson City, Missouri. As originally printed it bore the heading "A Sale Is Not Completed When Your Product Changes Hands to Your Customer"

can go to hell on his own road, because there is no lone road he can take without injuring others. He hurts everybody —himself, his employes, his creditors, and, in the end and by no means least, the very customers who imagine they profit from his bad habits."

And the business office has to come along in the face of it all with enough business "signed on the dotted line" to keep the printers going. Find time for meetings like this, and do it too realizing that ten years hence your typesetting machine, whether it costs two or six thousand dollars, is worn out or so out of date it must be replaced. Laugh that off, any business-office head! Yes, and that, of course, if only one machine—there are plenty of others!

Free publicity is a thing affecting the business office. In our office we have no trouble. It is so easily handled—in the waste basket. There stands before you the only living representative who ever got anything out of it. Probably I should

say who got the most out of it: I cashed a hundred-dollar prize on it once. It was for the most careful culling of free publicity—"bunk" we termed it—of any country editor in the United States.

The newspaper should have sound business attention these days, and the home merchants need your highest assistance and circulation. Foreign or national advertising is good and requires looking after, but first of all your business office had better be serving your own home-town merchants to a fareyou-well. Home or local advertising was the first born, and is still supreme. The business office should keep this salient fact salted away for use when problems confront the advertising department.

More attention should be paid to advertising our own plants than some of us do, busy as the busy business office may be. Ours is the largest home-owned manufacturing plant in Knox county. Isn't that something? And why should not it be advertised so that the public will know and we will benefit?

There is a big gap in national advertising which can only be filled by the country weekly. It tells who has the product for sale. In these days of closer analysis the national advertiser is going to find that out. When he does he'll demand genuine circulation. I know all editors are regarded as truthful, but all the same the audited circulation is coming. This is something for the consideration of the business office.

#### Standards for Electrotypers

Fred W. Gage at the last electrotypers' convention gave the following figures as standards used by electrotypers: Advertising plates are .105 inch thick, electros for regular bookwork are .154 thick. The standard base height is .759 inch, allowing .005 inch for underlay, which brings the electro, base, and underlay up to .918, the height of type. Dr. William Blum, of the Bureau of Standards, Washington, D. C., said that there is no such thing as an electro .154 inch thick; there must be a "tolerance," or allowance of .002 inch plus or minus. The suggested standard of thickness for curved electros is .187 inch, and .250 inch for very large cylinders. The angle of bevel on electros is 20 degrees (70 degrees from horizontal), this bevel being recommended as standard.

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# SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

COLORTYPE CORPORATION, Indianapolis, Indiana.—"Dress Does Make a Difference" is an interesting and attractive folder and in our opinion unusually good advertising.

IRVING L. SINGER COMPANY, of Oakland, California.—The half-dozen specimens you submit are of excellent quality in all respects. A restrained and most effective use of modern ideas in ornament characterizes your blotter for December, which makes a striking impression.

VILLAGE PRINTING COMPANY, South Gate, California.—The work you submit has a lot of character, and you have the knack of achieving that desirable quality by the simplest means. Moreover, it is striking, and you have exercised unusual taste in the selection and use of colors. We regret that the colors, attractive though they are, do not permit us satisfactorily to reproduce some of the specimens, for we know that our readers would profit thereby.

THE ALDUS PRINTERS, New York City.— We regret the style of lettering used for the title on the otherwise unusually effective cover of the booklet "Mrs. George Draper." It is somewhat inconsistent with the smartly modern design and the remarkably attractive and impressive pages of text, which

are distinguished by a characterful and impressive illustration treatment. The book, aside from the single weak feature concerning the cover, has a world of character, and the workmanship is otherwise of the highest order, as we would expect, knowing your ability and the high-class work you have done.

P. L. PICKENS, of Memphis.—While all the specimens in your latest package are good, the blotter "Once in the Race, Run" is by far the best. The layout and display are striking and the colors excellent. We feel that the group of text should have been set in Kabel Bold in-

stead of the light, as the weight of the display type and the rules, despite the lightness of the color in which the latter are printed, is so great that the text is not only hard to concentrate upon but relatively very faint. Both your greeting card and the enclosure "Old and Rare Books" are very crowded.

M. S. VANDERLINDEN, of Menasha, Wisconsin.—One does not see finer typography than that displayed by the October and December issues of Valleycrafter, the bulletin of the Fox River Valley Club of Printing House Craftsmen. While we are inclined to agree with your suggestion that a somewhat larger "V" on the first page of the latter issue would be an improvement, we certainly do not



JOHN EDWARD COBB

COMPLETE LAYOUT SERVICE

BROADWAY 5490

TRADE PRESS TYPOGRAPHERS

Two striking cards, both originally in three colors. On Mr. Pierce's the gears and circle were light gray, the type was black, and the rules here in red were in magenta. The rule across the attractive card of Mr. Cobb was run in green

coincide with your other view that "there are numerous other ways to improve them." In them you have made use of some of the finest of the modern ideas of layout and have ignored entirely those jazz features which unfortunately most people have seemed to believe express modernity. Congratulations upon the very excellent work you are producing!

SIDNEY SALTIEL, Philadelphia.—Except for the fact that you are inclined to space lines a bit too closely, the only fault with the program for the annual dinner of the P. R. T.-Y. C. baseball leagues and the menu of the midwin-

ter dinner of employe and employer committeemen is the type. The same display, the same layout, the same inks, and the same papers would result in a very fine effect if more stylish types had been used. Cheltenham Bold extended is particularly bad for work of this kind, which should be fresh and artistic. You have made the best of a bad bargain by printing the aforementioned type in a weak color where it is used. Ornament is especially good and well handled on the midwinter dinner menu.

FEDERAL ADVERTISING AGENCY, of New York City.-In times like these, when so much advertising and typography are characterized by broad masses of strong color. and when in consequence of its frequency it begins to lose its effect, an item like the portfolio "Gifts" for Udall & Ballou, the design of which, illustration as well as lettering, is blind-embossed, by contrast becomes unusually effective. Such treatment applied to the publicity of the proper product, in this case jewelry, is hard to beat. The handling of the lettering is furthermore such that it ties in beautifully with the enclosed printed loose leaves, which, like the cover of the portfolio, are smartly modern and effective. Character and dis-

modern and effective. Character and distinction are plainly evident in every detail of this excellent piece of work.

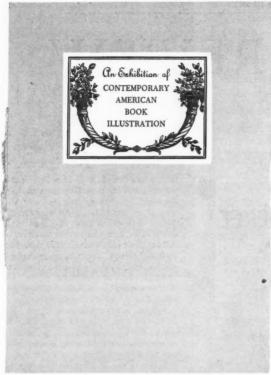
SYMS-YORK COMPANY, Boise, Idaho.—You deserve a lot of praise on the excellence of the "Silver Jubilee" booklet. The cover in silver and light green on black, the silver of the design being thermographed, creates a mighty fine impression and is very effective. It might have been placed a pica lower to advantage, though the design is not set so high as to constitute a fault worth mentioning. Inside pages are also well handled, though we would prefer the light Bodoni, the Book, in place of the

heavier version used, which is not closely fitted and seems slightly letter-spaced and is also in many places too widely word-spaced. The plan of layout followed is excellent, compensating to a large degree for the faulty spacing mentioned, and the presswork is high grade too.

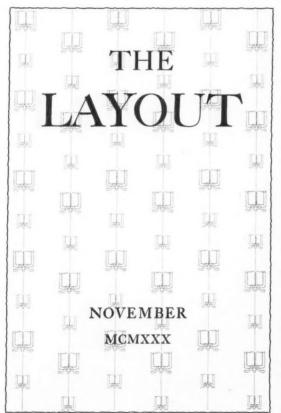
KESS & HARRIS PRESS, INCORPORATED, New York City.—Except for the fact that we do not consider that your name is prominent enough in relation to the other type matter, set in a style which by the way should be used like pepper and salt and which we do not particularly admire, we like your new calendar. It is striking because of its shape, being die-cut round, an unusual thing in an item so large as this. The yellow



A striking distribution of white space distinguishes this attractive German display from Archiv fur Buchgewerbe und Gebrauchsgraphik. The original of this specimen is printed in a light shade of green and in black



The green here represents the beautiful blue handmade paper used for the cover of this distinguished booklet by the R. R. Donnelley & Sons Company, Chicago, the title panel being printed in black on white paper



Cover of the publication of the Seattle Club of Printing House Craftsmen The original is printed in orange and blue on white eggshell stock

on the first leaf is a bit too bright and garish; we feel that if dulled, that is, made buff or light brown, the appearance would be enhanced materially, though the novelty of the thing is appealing and to a large extent compensates. In fact in almost every case the second color is inclined to be too bright and glaring considering the extent to which it is used in the design.

W. W. GRAHAM, of Tulsa, Oklahoma.—The program for the annual banquet of the faculty of Central High School is excellent and one of the most interesting printed novelties we have seen in a long time. The fact that a guest of honor started life as a cowboy suggested and renders appropriate the plan of diecutting the front leaf to the shape of a typical cowpuncher's boot. Finish is given the effect by tipping at the top a strip of red keratol with an inverted "V" cut in the end. While ordinarily all of the pages would be die-cut to conform they are not so handled in this instance, and the fact that they are not adds interest too. The typography is attractive, and the marginal illustrations on the inside pages, printed in brown to conform with the stock and showing the cowboys in action, are excellent. Such work from a school printshop is altogether unusual.

S. COOKE PROPRIETARY, LIMITED, Melbourne, Australia.-The booklet "Peters Ice Cream" is a commendable piece of work, the inside pages being particularly attractive. Layout and typography are excellent, and the presswork, including that upon the numerous process illustrations, is high grade. While the cover is satisfactory, it is only fair and does not measure up to the excellence of the text pages in any respect. If the oval panel that contains the title matter were larger and the second color, a blue tint, lighter and brighter, it being too dull, the effect would then be greatly improved. The panel itself is too prominent in relation to the lettering, which is of mediocre grade. It does not harmonize at all with the block type face used for setting the names and addresses of the branch stores in the lower panel, and the latter should not be so definitely wider than the main oval panel.

TALLEY'S PRINT SHOP, of San Angelo, Texas.-We consider that your letterhead, which won second prize in a contest conducted by the Olmsted-Kirk Company, paper concern, is weakened and cheapened by the use of the heavy rules at the bottom of the type group, which serve no purpose except to add more color, although there is already sufficient without it. If the rules were omitted and the press ornament moved a bit to the right, so that it would align along the left side with the two shorter type lines, the effect would be improved. A portion of the word

"Talley's," extending to the left of the ornament, would give the design an interesting and unusual form and also serve to emphasize this important word. The gap of space between the words of the second line is too great and should have been decreased by slight letter-spacing of that line. An amount that would scarcely be noticeable, a paper space between each letter, would work wonders in the appearance of the line. The other three specimens are better than your own prizewinning letterhead, although we consider that the use of the italic caps to start the words of the main line, in



The printer who did this blotter has the knack of producing striking and unusual things by the simplest of methods. It was printed in black and yellow on light green

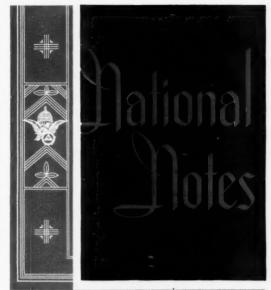
the letterhead of the Baker Studios, has a tendency to weaken rather than enhance the effect which is created by that letterhead.

THE KREPS PRINTING COMPANY, of Waynesboro, Pennsylvania.—Samples of your advertising distributed during 1930 are for the most part unusually good. The several letterhead designs are particularly interesting and unusual, and the colors used as well on all specimens are pleasing and attractive. It is only when the decorativethe froth-overshadows the substance -the type-that the need for calling a halt is evident. This is true of the Government post card "If You Have a Problem of Printing Relieve Your Mind." The words here quoted are the most important part of the copy, and yet they are just about lost due to the prominence of the rulework, the letters giving the telephone number, and

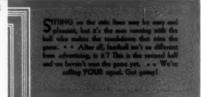
the signature group, which is the clearest part of the design although deserving of second prominence. Rules are given too much prominence on two of the blotters, the others being unusually good. If you will resolve to use rules as ornament less frequently and genuine ornaments too, and make up your mind to give the display of the copy in type first consideration during 1931, you will look back upon a year's advertising which will fill you with pride, for ability is indicated in the work aside from the points suggested in this comment.

AL "MURPHY" SUCHANEK, Rochester, Minnesota.—While the blotter "Merit, a Small Word Full of Meaning" is not a bad piece of work, it is on the other hand not at all outstanding. There is too much pronounced cap display which just about smothers the text, and the ornaments and

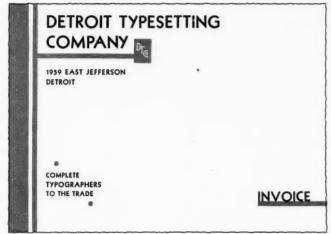
Family" is attractive and is of course characterful. Maintaining so perfect a harmony in tone values throughout makes the effect pretty, yet it seems a bit flat, and we feel that the introduction of a note of contrast, say by setting the major line in each ad in the bolder Kabel, would have been helpful, brightening the effect and possibly giving the advertisers a little better run for their money. We have commented favorably upon books of the kind which have held to one face, but we had in mind and referred to faces which are available also in italics, for the latter may be depended upon for the effect of variety which is largely missing in the pages of this booklet. Yet, and in a different sense, it has more class than if the bold-face were used as suggested. Attractive paper stock is a commendable feature, but it seems very odd to hold a book like



NOVEMBER 1930



The inspiration for this cover is credited to the cover of our August issue by the Barta Press, of Boston. Barta's fine discrimination is also indicated by the general excellence of the entire house-organ

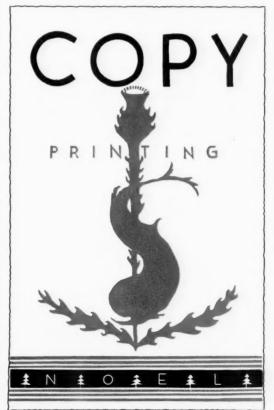


This striking envelope design, the original of which is printed in black and red, is by Albert L. Warington and justifies being designated as modern. Note its simplicity

rules, which might not otherwise appear in too great amount, aggravate the effect of complexity and make the appearance confusing. The signature is much too big, and, although there is ample white space in places, crowding is evident, particularly in the signature and text groups and also between them. Use capitals only occasionally for display, and then as a general rule for lines that must perforce be small. Although crowding is not so evident on the other outside form, similarly arranged, the same faults in general apply. The inside is fair enough, although the text is very solid and the hyphens at the ends of the line "The Breeze" cheapen the effect. This line could justifiably be made large enough to obviate the hyphens, although the group of italics below it should have been handled in narrower measure. It seems strange to find four colors used on the outside of a folder blotter when two would suffice, and then only black on the inside.

LYNDON NORGREN, Brooklyn, New York.—Being set throughout in Kabel Light, the souvenir advertising program for the production "The Royal this with nothing in the way of a design on the cover except for the paper, which, being colorful and somewhat decorative, compensates to a degree. Indeed, anything but the simplest design would be out of place on a paper which is obviously so very characterful and decorative in itself.

WHITBECK, INCORPORATED, Springfield, Massachusetts.-It is not often that we, accustomed as we are to view the finest in printing and the graphic arts, are privileged to examine more beautiful work than is represented on the fine folder of the Hurlbut Paper Company, "A Century and a Quarter New." The typography is chaste and beautiful and for that reason effective, the allocation of white space poetical almost, and the presswork on the twocolor Ben Day line illustrations, which suggest highlight halftones, is delightful. It is all very charming and demonstrates unusual ability. It is well perhaps that you enclosed the card noting the fact that varnish inks were used in printing the Linweave folder, because their brilliance, opacity, and effect generally are such as to suggest water-color inks. Indeed, not long ago



Cover from the Printing Department, Carnegie Institute of Technology

#### THE BOOK BEAUTIFUL

HE Ideal Book or Book Beautiful is a composite thing made up of many parts and may be made beautiful by the beauty of each of its parts-its literary content, its material or materials, its writing or printing, its illumination or illustration, its binding and decoration-of each of its parts in subordination to the whole which collectively they constitute: or it may be made beautiful by the supreme beauty of one or more of its parts, all the other parts subordinating or even effacing themselves for the sake of this one or more, and each in turn being capable of playing this supreme part and each in its own peculiar and characteristic way. On the other hand each contributory craft may usurp the functions of the rest and of the whole and growing beautiful beyond all bounds ruin for its own the common cause. I propose in this brief essay, putting aside for the moment the material, paper or [3]

Page from a beautiful case-bound book printed to honor the recent visit of George W. Jones and William Edwin Rudge to the Roxburghe Club, San Francisco. It was the gift of John J. Johnck, Lawton R. Kennedy, and Samuel T. Farquhar. The type is Estienne, designed for Mergenthaler by Mr. Jones

THOMAS SHERATON

The Chaste Designer

1751:1806



Title page of handsome folder by Linn D. McDonnold, Jackson, Tennessee which truthfully reflects the delicate furniture of the chaste designer

we designated a job as being done with water-color inks which was handled with varnish inks, and since learning of our error are careful to apply the water test when there is a question. While we like the inner spread of this second folder, we abhor the lettering and coarse modernistic decoration of the title page. It is of course much like the lettering we see in French advertising particularly—but why cultivate the ugly just because it comes from France?

BEN B. LIPSKY, Hotel Pennsylvania, New York City.-Some of the specimens in your latest package have been reviewed before and at least one of them reproduced. The work continues good, though you are inclined to space lines too closely. This fault is particularly noticeable on the circular announcing the Eddie Kay Sterling program at Rainbow Lodge, on which in addition there is too little contrast between the major display features and those of lesser importance, the effect being as though one were talking in monotone. As a result, too, and because of the lack of decided contrast, the item lacks display punch. By setting the name of the lodge at the bottom quite small in lieu of its appearing also at the top the line at the top could have been made larger, by using two lines, and a much more striking effect achieved. Lines set wholly or almost wholly in caps are particularly crowded. Watch out for this; it is the worst fault with your work. We would like the Solly Alper card immensely if the name line were set in italic upper and lower case instead of all capitals. Due to the variations in slant and to the amount of white around different characters, as well as for other plainer reasons, lines set in italic caps are never pleasing. This is one thing the writer just cannot ever bring himself to like. The other specimens are of very good commercial grade.

G. A. Nuss, Cincinnati, Ohio .-We do not recall having ever received from any hotel's printing plant specimens having the degree of class which characterizes those you have done for the Hotel Gibson. A very remarkable example is the cover for the menu of the Bird of Paradise Room, which is not only of striking design but appropriately very colorful indeed and featured by a big illustration of the old bird himself. Another notable specimen is the menu for the convention of the Ohio Hotels Association. The cover is achieved by having two, so to speak. Outside is one of black suede-surfaced stock in which there is an interesting diecut panel. Through the openings the silver of the second cover appears and also around the edges,

26
Workers
Not on your weekly payroll

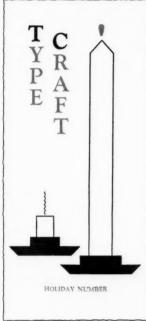
Striking cover of an interesting booklet by the William F. Fell Company, Philadelphia. The twenty-six workers referred to are letters of the alphabet

the black cover being a bit smaller than the silver one, in which there is also a die-cut panel, somewhat smaller, and through which a cut of the Hotel Gibson, printed in black upon the white paper of the first inside page, appears. The only feature we do not like is the title page, set in the ugly Broadway; it would have been infinitely better if set in the bold Kabel which is used for the other type pages, as these, except for the crowding of lines on the menu page itself, are quite pleasing. We consider the modernistic letter of the folder announcing the opening of the Florentine Room entirely too bizarre and ugly. Your judgment in the use of color, as demonstrated in the specimens you sent, is excellent.

E. L. COURTNEY, of Lansing, Michigan.—There are several very unusual specimens in the package you submit, and, considering them as the work of high-school students rather than journeymen, all are highly commendable. Although we do not consider that the decorative initial ties in quite closely enough with the rest of the head, the card "A Good Compositor" is nevertheless attractive and effective. If a plain Caslon "A" in a rule panel had been used, possibly



From a portfolio of unusual specimens recently received from the German foundry, Ludwig & Mayer. The page size is reduced from 9 by 11½ inches with a color background just as is used in the case of the Cloister block initial, the effect would have been more consistent and pleasing. Another very fine piece of composition is the program folder for the fiftyeighth commencement of the Central High School. The title page is fresh and unconventional and quite pleasing, too. A little more spacing between the lines would improve it. Although the effect is not bad, the handling of rules on the card "The Roman Letter" is not particularly harmonious with a type of the style used, a light-face book letter, specifically, Caslon Old Style. Unfortu-



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An unusual cover from the publication of the New York Machine Composition Association, madefrom composing-room materials and run in red and green

nately you have, we think, one of the recut Caslons possessing such a narrow shoulder that leading is required, and yet you have set it solid. The crowding of lines is in fact the only serious fault to be found with the work, which is so good otherwise as to suggest that the instructor, yourself, had considerable to do with it. The Easterner is a mighty fine school paper; typography and makeup are excellent and the presswork is of excellent caliber.

BOOSTER PRINT SHOP, Des Moines, Iowa.—In so far as its design is concerned your business letterhead is unusually effective, but you spoiled it when you printed the main line in two colors, deep green over orange, to give the effect of shading in the latter color. The idea when applied will do nothing more than cheapen the effect. You have also used some swash characters improperly in the second line, the "e" in

"Booster" in particular. Most swash letters are made to be used at the start or end of a word and not in the middle. The matter below the second line is too big. It has been a long time since we have seen a worse letterhead than the one for Dr. Mc-Pheeters' Health Institute. The type face featured is one that most people have soured on and with reason. and, being illegible as well as ugly, the effect of so much of it all in caps and in such a crowded design is decidedly bad. A restrained use of this objectionable type is permissible as indicated by your small sticker, but that does not mean that we do not believe that the item could be materially improved. The rules and ornaments suffocate the type on your envelope corner card as they do on the blotter "Good Printing," which is not good printing or at least good typography. Type is the thing; rules and ornaments should be used only when they can be said to set off the type matter and make it more effective and more attractive, and this they can do only when employed reservedly. The whiting-out of two of the three panels is decidedly awkward and uneven. Simplicity is the prime essential in all typographical work of a quality grade.

THE HULL PRINTING COMPANY, of Meriden, Connecticut.-Your letterhead is a finer example of work than either of the circulars on which you request criticism. It is smart and also modern and is not a bit bizarre. We feel that the effect, good as it is, would be improved if the buff band at the left side were a pica wider so that the "e" of "The" would then not precisely register with the right-hand edge, but this is a very minor detail. While the mailing card advertising Christmas cards is not a thing of beauty and a joy forever-in other words, not a typographical achievement-it is on the other hand not unpleasing, and is decidedly forceful and unusually interesting. Judging from the size we assume that the same form was utilized for blotters also, because the reply card attached at one end, perforated, is not so deep as the piece itself. An interesting feature is that the reverse side of the reply card is outward when folded over the main part and filled in with the recipient's name. This suggests that the item was mailed out in a window envelope. The recipient was not called upon even to sign his name but only to fill in the date and hour on which he would prefer to see your representative. While the circular "About Copy" is impressive and fairly attractive, the rulework seems too prominent and the message in type scarcely enough so. The fact that the second word of the heading "Copy" appears as if hand written in the illustration panel, and is quite a distance from the word "About," results in some confusion.

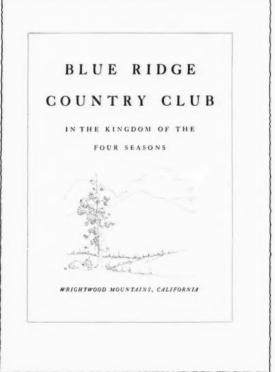
# THE NEW MOUNT SAINT MARY'S COLLEGE

NOW BEING ERECTED ON MOUNT SAINT MARY IN THE SANTA MONICA HILLS IN LOS ANGELES



WITH, FOREWORD BY THE BOUTE EVERT IN THE ADJ. ZOANTERLE, D. D., SHINDO OF LGG ARRICAL AND SAN BIRDO. REMARKS ON THE COLLEGE AND OF THE GOLDE BY A SISTEM OF ST. JOSEPH, A COMMINTARY ON THE GORDE OF THE SISTEMS OF ST. JOSEPH OR CARONDELET BY DEWARD F. OGD. AD, AN EARLAWATION OF THE DESIGNS BY THE ARCHITECT, MARE DANIELS, TWO DANIELS BY MEED ANNIELS, ACCUSITECT, WAS DEWARDS OF ADJECT.

Handsome title page of de luxe brochure of the great Los Angeles printing concern of Young & McCallister. An idea of its impressiveness may be gained from the statement of the page size, which is 17 by 23 inches. Outstanding among the achievements represented by this brochure is the work on large highlighted illustrations on the rather rough Japan stock which was used. We have received no finer work from any source



The title page of another outstanding brochure the excellence of which reflects the master hand of A. B. McCallister, of Young & McCallister

Whether this is sufficiently serious to mention we are not entirely sure. but the fact that the two words do not strike one together at once is a point worthy of some consideration.

R. L. Foss, Baltimore, Maryland. -Typographically the cover of the booklet "The Gift That Is Always in Good Taste" is excellent, although the space between the two words of the last line is much too wide. It was not necessary to make the line full; in fact, forced squaring is invariably less attractive than groups of almost any irregular shape. The design shows to poor advantage, in fact by artificial light all but fails to show at all, because the stock is so dark. Except for the first the text pages are excellent,



The original of this cover printed in gold (the centaur), blue (border and lettering), and black on attractive mottled and embossed stock is beautiful, By Alfred Tacey, Leicester, England

the fault with that one being that the type is far too large and particularly because the book relates to silverware. If it were advertising trucks it would be different, but of course in that case a delicate italic would not be chosen. Let us call attention also to the very bad spacing between words apparent in most of the lines; indeed, we cannot see one line except the second but which could be set word for word in a pica narrower measure, which would improve the spacing materially and increase the too narrow margins. As it happens there is a two-letter syllable at the end of the second line which could be carried over without disturbing the third line. We do not like the cover of the booklet "The Practice of Yuletide Remembrance" because it is not well balanced and because the distribution of white space is not pleasing. Understand, we are not suggesting a centered bisymmetric layout, but only that one side should be about as strong as the other. We would have gone to almost any length

to obviate the necessity of a heading with the first line so decidedly shorter than the second. In addition the head appears rather crowded.

THE McMath Company, El Paso, Texas.-While we appreciate the reason for such extensive masses of color on the title pages of your folders, which was to demonstrate the splendid qualities of the water-color inks used and promoted, we feel that the form taken in some of the designs is altogether too pronounced. The result is a rather bizarre effect which, while most powerful in getting attention, goes a bit too far sometimes and takes the mind off the most vital thing, your message in type. One instance where the decoration and the strong colors

appear particularly obstreperous is the title of the folder "What About Printing?" upon which the shaping of the color masses is not only ugly but decidedly confusing. There is a decided lack of form. The best title page of the lot is "Proving the Pudding"; it would be excellent if the inverted triangle beneath the title were smaller. The effect of those widening bands of color, spreading from the center of the bottom of the panel in sunburst style, is to emphasize the lines of the title by the creation of a large mass of white space, also triangular. And another very good page is "What Is the Verdict?" though the title might well have been larger and the flame effect below less prominent. One of the objections we have to find with these folders is that the decidedly strong modernistic title pages are inconsistent with the ultra-conservative but excellent typography of the other pages. Understand, the last thing on earth we would expect you to

do would be to treat the text in the same style, which on them would be more objectionable; it is only that in view of the strength of the title pages the others ought to be stronger and hence more in keeping. Presswork is excellent, that on the process illustrations enclosed in several of the folders being as good as one finds anywhere.

FLIPPIN-BECKHAM PRINTERY, Okmulgee, Oklahoma.-In comparison with the general run of work coming from places of the size of Okmulgee, having proportionate equipment and opportunities, the work you submit is fine. Except for the parallel rules below the type group we like your letterhead, as set in one of the smart sans serifs, very much indeed. In layout it is strangely like the letterhead of Talley's reviewed also in this issue, and we suggest therefore that you read the other review for points which apply to your design as well, although we like yours better. If the cut were moved to the right as suggested to Talley, the rules removed, and the

#### MOST SUCCESSFUL

DINNER SOUDY

There were well over two hundred Craftsmen and friends in attendance at the complimentary dinner tendered to Frederic W. Goudy and his wife. Berthe M. Goudy during their short sojourn in our city. This dinner was given under the joint auspices of the San Francico Printer's Board of Trade and the Craftsmen and, needless to say, was highly successful and thoroughly enjoyable to those who were present. Mr. Goudy is, undoubledly, America's pre-eminent type-face designer, having over sixty famous type-face creations to his credit to date. He is, also, an excellent after-dinner speaker. The guests were registed with a fund of inimitable stories throughout his discourse, and Mr. Goudy succeeded in keeping them in good humor throughout the evening. During the course of his remarks he statched by when he hold his first type-face designing from that memorable day when he hold his first type-face designing from that memorable day when he hold his first type-face design for a modest sum: to the present time when his name is a boushelold word throughout the world, reads like one of Horace Algaer's success stories. Mr. Goudy has surmounted obstacles, his "best sellers," nothing more nor loss than tracings of matters, which had cut their designs in shore centuries gone by, which he had copied and adapted to serve present-day printing purposes. Mr. Goudy paid fifting tribute to the help Mr. Soudy he given him throughout their thirty-three years of married life, and one could not help being reminded, litening to his recital of their early struggles. Mr. Goudy paid fifting tribute to the help Mr. Soudy hed given him throughout their thirty-three years of married life, and one could not help being reminded, litening to his recital of their early struggles.

While the modern cut would never be recognized as a portrait of the designer, this page in the November issue of *The Pi Box*, publication of the San Francisco Club of Printing House Craftsmen, represents an effective and conservative application of modern ideas in layout



#### A NOTE OF THE PAINTINGS IN THE THEATRE

THE	SAFETY	CURTAIN

THE TRIUMPH OF LOVE Orstorio di S. Amano, Fiesole

Jacopo del Sellaio (1442-1493)

THE PANELS

I. BACCHUS ARIADNE AND VENUS in the Doges Palace, Venice

after Tintore (1518-1594)

a. MERCURY AND THE GRACES in the Doges Palace, Venice

3. ADAM AND EVE in the Academy, Venice

after Tintoret (1518-1594)

4. SACRED AND PROFANE LOVE in the Villa Borghese, Rome

after Tinton (1518-1594)

5. VENUS RECUMBEN'T in the Uffizi Gallery, Florence

after Titian (1477-1576)

after Titian (1477-1576)

6. SLEEPING VENUS in the Dreaden Gallery

after Giorgios (1478-1511)

7. THE DELPHIC SIBYI.
in the Church of S. Maria del Popolo, Rome 8. THE ERYTHIAN SHYL in the Church of S. Maria del Popolo, Rome

(1454-1513) after Pinturico (1454-1513)

9. ANGELS BEARING SCROLL.

from a miniature in the Library at Siena

after Filippo Corl

Characteristic page from an elaborate and finely executed brochure submitted by the Jackson Press, Stratford, England, by which it was printed. The design is credited to Francis Meynell and the typography to John W. Jackson. A beautiful toned antique laid stock was used

Finn J. Angell, president of the San Francisco Club of Printing House Craftsmen, was chairman of the evening, and he called upon Carol T. Harris of the Printer! Board of Trade and Thomas, E. Cordis, president-elect of the Craftsmen's Club, to say a few words for their respective organizations. Both responded with timely talk and aupressed their gratification in being able to honor a man of Mr. Goudy's ability. They aid they were proud that their organizations were able to show their appreciation, humble as it was, for what Mr. Goudy had done for the provement of typography and printing in general.

Mr. Goudy thanked them for their kind words, and speaking for his

Mr. Goudy thenked them for their kind words, and speaking for his wife as well as for himself, sid they were every proud indeed to be honored in this manner by the printing fratemity of San Francisco, a city that is outstanding in the production of fine printing. He was visibly affected when Hartley E. Jackson, a past president of the San Francisco Club of Printing House Carlstmen, moved that Mr. and Mrs. Goudy be made honorary members of the Club. The guests rose as one man end applauded the bestowal of the honorary memberships.

TWO DISTINGUISHED PRINTERS HONORED WITH DINNER Two world-famous printers, William Edwin Rudge of New York and George W. Joses of Lendon, England, were honored with an informal dinner, given in their honor by the Printers' Board of Trade, Tusaday vavaning, Cetobar 28. Members of the San Francisco Club of Printing House Craftsmen were cordially invited to meet and hear these two distinguished printers, and many of our men has availed themselves of the opportunity. Some of the leading citizens of the City of San Francisco were present to pay homage to the work that these two men had done for the banefit of the printing art.

Among the most recent of Mr. Jones' contributions to the advencement of the printing industry are his beautiful Granjon and Etilenne type-face designs. TWO DISTINGUISHED PRINTERS HONORED WITH DINNER



In the November issue of The Pi Box this page faced the one with the Goudy portrait shown at the left. They demonstrate the part the dis-tribution of white space may play in the effectiveness of typography

> THE YALE UNIVERSITY LIBRARY GAZETTE New Haven, Connecticut. June 1926. Volume 1, Number 1

> THE GUTENBERG BIBLE AS A TYPOGRAPH

n the right bank of the Danube, wn of Melk, with population numbering something less than three thousand. The town is probably of Celtic origin, and was well known to the Romans. An isolated granite rock towers above it for two hundred feet, & on this rock there has stood since 1080 a Benedictine Abbey. The Abbey has always had an important place in both the important place in both the secular and the ecclesiastical history of Lower Austria, and it appears in the Ni-belungenlied and in other epics and chronicles. From 1702 to 1736 2 new build ing in the baroque style was erected by the fifty-second abbot, and its large scale and commanding position make it one of the finest edifices on the upper river. A handsome

brary of 70,000 volumes, a

library rich in mani and in early printed books. Of incunabula alone (i.e. of books printed before 1501) it has no fewer than 868 (for mas no tewer than 868 (four times as many as Yale), and the catalogue of these rarities published in 1901 includes two German Bibles & twenty Latin Bibles printed in the Fifteenth Century Fifteenth Century, One of these Latin Bibles the libraria an describes in brief fashion. but headds to his description the words "A true jewel." To him who unde nt was eloquent, for he had before him one of the finest copies of the first Bible ever printed, and in our western civilization the first book ever printed. It is the coming of this Bible to Yale that we

are celebrating to-day.

The Great War made changes at Melk as in other parts of Austria, and the monks sold the Bible last year to Mr. Edward G n, a London bookseller. Mr. Goldston consigned it

Initial text page from an especially distinguished issue of the Gazette, publication of the Yale University Library. The type, Poliphilus, is printed in black and the initial in light yellow-green and dull red-brown

square ornament at the bottom and right moved to the left to conform to the movement of the press cut to the right, you would have a very good design. Your invoice is excellent, and the other letterhead, set for the most part in a shaded face, would be improved if the line "Printers, Stationers" were shorter and with a minimum amount of space between words. Lines are entirely too closely spaced on the title pages "Miss Pearl Guthrie" and "26th Annual Encampment," and on the former there is insufficient contrast in size between the various display features. The cover of the booklet "Dedicating the Educational Building of the First Baptist Church" is old-fashioned and commonplace and lacks punch. There is not enough significance in the

use of Old English type for religious work to warrant the use of such an old and crude type as this on a booklet which afforded such opportunity for an outstanding piece of work. The design is unbalanced too as the result of placing the secondary group to one side when the main group and ornament are centered. Out-of-center balance is all right-in fact it obviates the static effect of bisymmetric layouts-but this one is not balanced out of center, but is too heavy on the right side. Except for those two or three pages where clumsy headbands overbalance the headings the inside pages are quite satisfactory, as are other specimens which are not mentioned herein.

SHAW & BORDEN COMPANY. Spokane, Washington.-"True to Type," a souvenir booklet to commemorate the fortieth anniversary of your business, contains a number of interesting features and on the whole

is quite commendable. The qualification is due to the fact that some of the pages are rather overdone, rules, ornaments, and the number of colors being such that the type is rather subordinated. We like the cover design immensely; it is interesting, original, and unusually forceful, and the colors used in printing it are excellent. We would like the title page, the design of which is very good, much better if the blue were stronger or if the type employed in this tint were printed in black. The reason for this is that the blue is too weak in value and there is a lack as to tone balance; besides, the type is important and should on that account stand out more prominently. Three colors are enough for the page anyhow. There is an awkward and unpleasing distribution of white space at the top of the page "15 Years After," and the effect, in consequence of that and the arrangement of the display, is rather complex. An especially attractive page so far as layout and typography are concerned is the one headed "Typographically This Page Is Pleasing." It would have been better if the word "Pleasing" had been printed in red instead of in the blue tint and if there were no underscoring. The size of the type and the contrast it has, being set in italics against the other display in roman, make it sufficiently prominent without the underlining, which always has the effect of cheapness. The word if in red would be very prominent. In the light blue the lines at the bottom set in small italics are very hard to read; the color is fine for the rules but too weak for the type matter. Other good pages are those headed "True to Type for Forty Years," "Almost Kissed" (though the ornament is rather too pronounced),
"Further Expansion," "A Complete Photo Service," "Over 1,500 Loose



aracterful cover of the handsome typebook o Balding & Mansell, London, England. The paper covering is printed in black, deep red, dull light vellow, and a medium blue on white

Leaf Forms," and the final two, on which, however, the heads in the light blue are too weak. While initiative is manifest and the presswork throughout is fine, the book unfortunately gives the reader the impression that it has been overdone

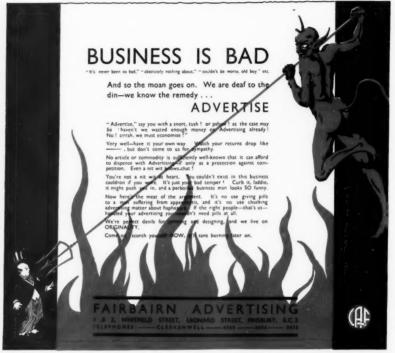
THE TEX.-MEX. PRINTERY, Kingsville, Texas.-Your Mexican boy students are to be complimented upon the good work they have done on the specimens you have submitted. These are neat and, without being outstanding or distinguished, nevertheless very good. The memorial to Mrs. Henrietta M. King is very appropriately handled. Good taste was exercised in the selection of the gray cover stock and also in confining the printing to the name and the years of her birth and death, these being set in a pleasing style of type. The margins of the two facing pages of text are unusually well apportioned, and, being ample, create a dignified and refined appearance that is essential in work of this kind. You appear, intentionally or not, to have worked pretty close to the rule of the

diagonal in determining the page size and margins. It is a safe rule and one widely followed. The photographic tip-ons—genuine photos, by the way—are not so well placed, being rather too close to the back of the pages, especially when viewed separately, as is rather naturally the case with the tissue leaf between. Even if considering that they are viewed together, a somewhat larger back margin would help. On the book of minutes of the Woman's Auxiliary, the cover of which is attractive, the rules under the running head are a bit strong, although the effect is not bad at all. Rules so used, while in a sense not necessary, are nevertheless a medium for breaking up the otherwise too flat and

this issue are not up to the standard of those seen in the May and June numbers, principally because of the rule effects under the heads, which are entirely too much of an eyeful and not quite consistent with the Goudy Handtooled in which the heads are set, or the Caslon which is used for the text. While the covers of the earlier numbers are not bad, the type used for the title on that of the first is rather ugly if impressive, and the rules on the second design fill the eye to overflowing. The paneling is excellent and striking, but the rules in the inner panel overshadow the title too much. If they were eliminated and there were only type in this panel the cover would be excel-

good if the second color were a delicate instead of a strong color. As it is the geometric solid units printed in the deep red spot the page disagreeably and must, we feel sure, have a tendency to confuse the reader. While the cover is not such a fine example of the modern manner, the inside pages of the April issue are more satisfying than those of the May issue. Probably the most characterful and distinctive inside page treatment is found in the September issue, the cover of which is an especially fine example of what would be termed traditional typography. Both front and inside of the November number are wholly satisfying, but the cover of the June issue appears to have gone





The original folder the front page and inside spread of which are here shown is 6 by 10½ inches, and proportionately more striking. It is from the London, England, agency named, the copy is of the breezy, witty style for which British advertising is notable, and the appeal is so reasonable, it seems, as to stir most timid business men to immediate action

trifle plain effect of all the type pages. Back margins on the booklet are too wide, and the front ones are about correspondingly too narrow. A nonpareil out of the back and added to the front would help. We believe that there is merit in placing the main group on your letterhead at the right in view of the fact that except when such designs are centered they are usually placed at the left. There is interest and attention value in the idea, and it permits you, if you should so desire, to type the names of those written-usually very short lines-opposite the design panel on the left side. In a way the name and address of the addressee are emphasized by position. All in all the letterhead indicates commendable endeavor in the direction of distinction and character. Other specimens, not mentioned in this comment, are truly quite attractive.

ROANOKE PRINTING COMPANY, of Roanoke, Virginia.—We like the cover of the July issue of your house magazine *Press Lines* immensely. It is a proper, effective, and entirely justified use of the idea of setting lines of type at an angle, and, with the inner panel set at an angle to conform, the upper left-hand and the lower right-hand corners of this panel being lopped off where they run against the page border, the effect is consistently fine. The inside pages of

lent. The typography of the text pages of the May and the June issues is excellent, although we believe that the masthead on page 1 is too pronounced, especially when, as in the former, the text is in narrow measure and there is the pronounced right-hand margin.

ALBERT L. WARINGTON, Detroit.-We've enjoyed examining the large collection of your work so kindly sent, and profited from doing so. The workmanship practically throughout rates high, and some of the items are decidedly outstanding. Of these the various numbers of Craftopics stand out, the covers especially. We like best the one in which the cover is a large halftone portrait of P. H. O'Keeffe, past president of the International Association of Printing House Craftsmen. As printed in colors and "bled," this cover is perhaps the most striking, though the cover of the May issue runs it a close race for honors. While the text pages can hardly measure up to the excellence of the covers they are uniformly well handled in all issues. Those of the May number, treated in a modern manner, would in fact be especially

sour. An especially fine specimen is the folder "A Milestone on the Road of Typographic Progress." It has punch without being too obstreperous, which is a fault with some of the loose-leaf sheets for the specimen book, the one for Broadway and Gallia and also that for Goudy Handtooled, the latter especially because the type is hardly a suitable face to be used with extensive angular masses printed in many and strong colors. The work on this is ingenious. The front of the Linotype Faces section is an especially fine page. It is strongmighty strong-and yet it does not jar as do the Broadway and Goudy Handtooled pages referred to. It is in fact a clever piece of work, besides being striking in the extreme. Our distinction between these two pages should indicate how far we are able to go in the direction of so-called modernism. We are reproducing your striking envelope used for proofs and invoices delivered by messenger. It is genuinely modern and yet not puzzling like so much work masquerading under the modern banner. Another striking item is the title of the Scotch folder. There is a remarkable variety in the work which is stimulating, and regardless of the style that is employed there is none of it that anyone could by any stretch of the imagination classify as being senile.

# Factors Influencing the Aging of Newspaper Stock

By EVERETT SPRING

RECENTLY the United States Bureau of Standards, at Washington, completed definitive tests on the aging of newspapers. The result of the tests was to establish that all files printed between 1873 and 1927 are doomed. This period was chosen because it indicates the time when wood pulp became the dominant ingredient in newspapers.

Prior to 1870, newspapers, like books and magazines, were printed on paper made from chemically refined cotton or linen fibers. The long search for a cheap fiber and a fairly inexpensive product brought forth grasses, straws, and woods. Papers produced from these ingredients supplied the immediate need, namely, that of giving new intelligence to readers, but it deprived posterity of the benefit of long-lived volumes.

In 1927 the newspapers, with a sense of exalted importance, first began to print special library editions on permanent rag paper. Librarians feel that if a representative group takes up this innovation the nation's logbook can be preserved for the ages. The analysis which failed to give wood pulp a clean passport is not, however, a summary indictment of all paper products in this line. According to the chief of the bureau's paper section, processing is the most important factor in newsprint production. Even rag and linen paper disintegrates quickly if allowed to dry before being chemically washed of all impurities. A new commercial process, which the bureau has helped to perfect, is reported as making cheap wood-pulp paper as permanent as is rag newsprint. This new method may mean the salvation of all future newspaper files.

Nineteen papers published in New York City and vicinity were examined for color, strength, and fiber composition, and were classified in five grades, the first being the highest grade. The best-preserved specimens for 1872 contained 80 per cent straw and 20 per cent rag; 100 per cent esparto grass; 90 per cent esparto and straw; 10 per cent wood; 15 per cent rag; 15 per cent chemical wood, and 17 per cent straw.

The worst deterioration is evident on papers published during the pulp-paper revolution. Thus, papers with the following composition fall in grade No. 5: 50 per cent rag, and 50 per cent ground wood, published in 1876; 65 per cent rag, 10 per cent straw, 25 per cent ground wood, published in 1874; 30 per cent rag, 70 per cent ground wood, published in 1875. All these crumbling papers contain a good proportion of rag, but its saving presence was mitigated by numerous impurities.

During the years covered by the samples, paper manufacture passed through the rag-fiber stage and entered the transitory period of ground wood fiber. The paper used today, a mixture of ground wood and unbleached sulphite fiber, had not yet come into existence.

Bureau of Standards tests have shown that papers of the period 1806-73 are still in excellent preservation, due in the main to the fact that their rag, grass, straw, and wood fibers were chemically purified. Papers issued between 1874 and 1880 are in a state of more or less deterioration, depending upon the purity of their content. They consist mostly of ground wood fibers in the crude state, mixed with straw, linen, and rags.

Among the best samples were three specimens from old issues of the New York *World*. A creamy white paper excellently preserved, from the issue of

June 19, 1868, contains 85 per cent rag and 15 per cent straw. A second specimen of the *World* published in June of 1870 contains 60 per cent rag and 40 per cent ground wood, but it has aged to the color of an autumn leaf. The third specimen, published June 20, 1872, contains 75 per cent rag and 25 per cent ground wood, but it is so discolored and fragile that its print is almost illegible. Again it is shown that the mere presence of rag content cannot be considered as a criterion of a paper's durability.

Cellulose fibers, wherever found, are the same. But, since their manufacture into paper varies, the product has not until recently been standardized. There is now world-wide discussion of the best means for preserving paper. Lacquers, varnish, and viscose sheets have been used with greater or less satisfaction. The most effective treatment now known is strong Japanese tissue paper pasted onto the sheets with starch.

The New York Public Library employs this method. Its expense limits the application, but for worth-while papers it is the most permanent treatment. One may resort to the photostat process, but this is even more expensive. The Library of Congress has asked the Bureau of Standards to determine which kind of photostat paper is most durable.

Problems of paper preservation concern every civilized nation. The League of Nations recently appointed an international committee to deal with permanence standards. Aside from the research undertaken by the Bureau of Standards and the Treasury Department, various commercial manufacturers and foreign bureaus are pursuing similar studies.

## Anything but Logical, It Seems to Us!



If the printer is so fearful that prospects may not like it, why be confident that it will sell the goods? Again, why should he take chances by implying that a solicited prospect is nothing but a boob? In several colors the original blotter is a real shock

# Methods by Which Printers Make Their Repeat Business Repeat



lies not so much on gaining new accounts as holding old ones. New business is of course vital to the prosperity of any firm, but the printer should not allow himself to neglect his present customers while searching for new ones. What precaution, if any, do you take to guard against the loss of repeat business—orders that are likely to be duplicated in the future, such as letterheads, envelopes, billheads, statements, office forms, and work of a similar character? What means do you employ to save your customers the inconvenience of being tem-

porarily without a good supply of such forms, caused by their failure to place a reorder in advance of the time their supply becomes exhausted?

Whenever you have secured an order for one of the items mentioned above you have also gained a lead for a repeat order at some future date. The average printer, aside from his occasional calls on his customers, makes no attempt to follow up potential repeat business, and as a consequence he loses many profitable repeat orders and occasionally a customer or two.

Printers could profit by using the follow-up methods of insurance agents in this respect. The latter never allow repeat business to drift away unsolicited. At least a month prior to the date on which a policy expires they seek a renewal. In so doing they protect the interests of their clients and retain much desirable repeat business.

A good idea—but how is the printer to know the length of time it will take Mr. Buyer to consume a given number of letterheads, especially when this

customer is not certain himself? The answer to that question furnishes the material for this article.

While it is admitted that it would be a big advantage to the printer in following up repeat orders to know definitely how long the quantities ordered would last, it is not imperative that he know. Following is an illustration of how the element of uncertainty in this respect can be readily overcome:

Mr. Buyer places an order with you today for 10,000 letterheads. Upon accepting the order you inquire how long he expects that the amount ordered will last. His estimate is one year. Upon making one of your daily or weekly calls on Mr. Buyer some four months later you request him to have his stenographer check up on the supply. She reports that there remain eight whole packages and one partially consumed package, or approximately 4,500 letterheads. A little figuring discloses the fact that Mr. Buyer is consuming an average of 1,375 letterheads a month. At that rate the supply will be exhausted in a little over three more months. About five weeks in advance of the time stated you should endeavor to secure a repeat order. The

same procedure should be followed after getting the reorder.

The time taken to consume some forms will vary considerably depending upon their nature, but usually the printer can land the repeat order without having made more than two checkups as suggested above. In following up repeat orders through this method you should endeavor to educate the customer to the necessity of such checkups. He should be made to realize that you are rendering him a service rather than bothering him to get business. Show him the advantage of allowing the printer ample time to produce good work. If the customer hesitates to place an order so far in advance you can agree to bill it a month later.

The system for keeping informed as to the proper time to approach the customer for a repeat order is a simple matter requiring only a few minutes' time for every order. All the printer needs to do is to open his calendar desk pad to the date on which he should make the first checkup, and jot down



Do you measure up? A good way to find out is to read this famous poem of Kipling's and answer for and to yourself. A broadside issued by the Lanston Monotype Machine Company

# Economy in Proofreading

a memorandum of it. Succeeding checkups should be made in similar manner. Daily reference to the calendar pad will tell him when he should make an effort to secure the reorder.

In addition to the method suggested above the printer will find it both advisable and profitable to insert printed reminders in each package of a potential repeat order. Two or three can be placed in each package at little expense. Standard filing-card dimensions, 3 by 5 inches, make a good size. Wording similar to the following may be used:

Important! The material used in the production of this printed matter may not be immediately obtainable from the manufacturers. To insure first-class workmanship and prompt delivery of a new supply before this one has been entirely exhausted, please 'phone us at least two weeks in advance and mention this job number..... (Printer's

name, address, telephone number.)

Besides insuring a constant repetition of orders the methods outlined above tend to eliminate the necessity for printing such work in haste. Rush orders are seldom profitable and always dangerous because of the opportunity for errors to creep into the work. On such occasions the printer is sometimes obliged to "lift" some other work, and in that event neither order pays a profit.

Repeat business is the most profitable business a printer can cultivate. Having produced a job once he knows, or should know, whether or not it yielded a profit. If because of some unforeseen mechanical difficulty it did not, he is in a better position to give his customer the reason why the price should be adjusted. Then again, the more often he prints the same order the more familiar his employes will become with it, and this fact makes for greater efficiency.

It has always been a mystery to the writer why so many printers insist on keeping numberless potential repeatorder forms standing without ever making so much as an attempt to see that' they repeat. Make your standing type forms pay dividends by following up all your possible repeat orders.

#### A Book on Printers' Marks

A thirty-two-page book on "Printers' Marks and Their Significance" has been published by Douglas C. McMurtrie. The work is illustrated with eleven reproductions of printers' marks used in the early years of the industry.

PROOFREADING "has a right" to cost only the least for which skilful, accurate work can be bought. This does not mean that the laborer in the proofroom is not worthy of his hire. It does mean that the proofreader, like everyone else, has to earn what he gets-and the more he can save for the business which employs him, without sacrificing quality in his work, the more he will get.

These reflections are offered without apology for the vulgarity of talking payroll. Every worker is interested in the payroll. Pride in your work is commendable; it is necessary, if you are to score a real success. But even the genius in art must be sufficiently materialistic to do some figuring about bread and butter, cigarets and shoes, and a place to sleep. Ambition for a higher place on the payroll is never resented by a fair employer when it is visibly accompanied by resolve and ability to earn advancement through increased quality and quantity of production. Slack proofreading adds to expense. Fast, clean, accurate proofreading helps keep it down. The skilful proofreader wastes no shop hours; his corrections are productive. The young proofreader should study economy, in his effort at self-development.

Stress is ordinarily laid on the two great desiderata of speed and accuracy. It is hard for the beginner to learn, especially in fine commercial printing or in bookwork, how essential, in fact indispensable, is accuracy. He wants to go fast, cover a big acreage, produce on the major scale. He has to be held backthe time will come, all too soon, when he is apt to need spurring. My belief is that the beginner, instead of failing to accept the demand for "accuracy first," really fails to understand that for a proofreader "accuracy" means 100 per cent correctness, without one little error to mar its perfection. A mere transposition, trifling perhaps in running text, may be a bomb that will blow up the shop in the case of a newspaper advertisement. If a department store offers a coat for \$75 and the compositor sets it \$57 and the proofreader passes the error, there will be a mighty explosion.

I recall two jobs in which I saw young readers fall down. One was in Bible text for the old Bible House in New York; the other was a job for a publisher who specified English spellings all through. The "-our" words were easy enough, but "cheque" was not quite so catchable, and there were some pretty bad misses on the first batch of proofs turned in.

The young reader would have his eyes opened if he could follow the day's work of a veteran dictionary proofreader. In that work there are literally hundreds of pitfalls in type faces and sizes, and in punctuation formulas, that must be avoided without failure. The smallest error is a blemish reflecting on the quality of the whole volume. The beginner must first of all learn that when the proofroom says "accuracy" it actually means absolute accuracy.

Speed is accuracy's teammate in the proofroom. What the beginner has to learn in regard to it is that speed is valuable only in so far as it entails no loss in accuracy. There are some emergencies in which a shop simply has to take some chances on accuracy to fulfil a very special request for speed; but the reader confronted with such an emergency should have an understanding with the boss, before he starts, that he will not be held responsible for mistakes due to that order for special speed. A reader who is accurate but slow and one who is accurate and fast ought to be engaged in different varieties of work: the former in bookwork, the latter in newspaper work. Every proofreader ought to learn what is his speed limit in each kind of work. The limit is the point at which inaccuracy begins to threaten. By careful self-training any person can develop both in accuracy and in speed; also in the combination, accuracy plus speed. But he must not try to work any faster than he can go with complete assurance of correctness in every detail.

Well-so much for speed and accuracy, the two attainments most talked of in the proofroom. There is another mark to shoot at, of which much less is heard: economy in marking proofs. It is equally as important as the two others. A good proofreader makes every mark count. A poor proofreader wastes marks. He calls for corrections which are not worth their cost in time and money. He

makes corrections which involve avoidable resetting. The proofreader who is not merely checking up on exact reproduction of copy but is free to add a little touch of editorial revision here and there must be careful when he changes a word not to throw out the line so that it may take the rest of the paragraph to catch up. This may happen when a word is taken out or when a word is added. Frequently when a word is deleted another can be inserted in the same line, to take up the slack; when a word is added, another can be taken out, to keep the line unchanged in length. Thus in newspaper work, or any work in a narrow measure, the small changes must be watched with especial care; there isn't room to play around in. The reader who is careless in his marking and causes additional work

on the typesetting machine is expensive to his employer. He won't last long.

I have in mind two situations that test the proofreader's skill in marking with economy: the guttered page, and the run of consecutive lines ending in hyphens. Both are bad printing, because they are unsightly and spoil the appearance of the page. It is the proofreader's business to safeguard the looks of the page as much as to detect actual errors of type size or face, spelling, punctuation, statement. This service is largely in mind when we speak of proofreading as not merely a mechanically corrective function but an art, an indispensable part of the process of producing what we commonly term good printing.

Sometimes, just out of sheer cussedness, the spacing in successive lines hap-

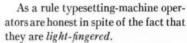
pens to form a gutter-a white channel of open space slanting or zigzagging down the page. It looks like a man all dressed up, but with his shirt unbuttoned. The compositor does not notice it as it develops from line to line. The type-handlers are not apt to detect it. But the proofreader must not let it get by. Personally, when working in a good shop, I would prefer simply to enclose that gaping space and write a marginal note asking the compositor to make the necessary change to fix it. (Of course, if that is done, it is necessary for the reader to check up carefully on the whole space involved.) If, however, the proofreader prefers to do the actual doctoring, it is up to him to make the changes as simple and inextensive as possible. If they are extensive they are expensive. The run of white space must be broken up, the gash healed; and a good proofreader does it with the minimum of resetting, while a poor reader may cause resetting of many lines-only to find that in closing one gash he has opened up another and thus has achieved no improvement in spite of the changes he ordered made.

This danger of simply transferring the trouble to a new location is present also in correcting a run of hyphens at the end of lines. It is hard to handle, especially in narrow-measure work. The common practice is to permit not more than three hyphens to occur at the end of consecutive lines. This arithmetical ruling reduces to something of an absurdity, because if strictly followed it would permit three hyphens, one line without, and then three more-and so on down the page. To be perfectly honest and quite unorthodox, I will say that I do not share the feeling of horror caused by four or five hyphens in a row. Certainly it's better when they don't come that way; but then again there are hazards that must be accepted. Printing in the narrow measures breaks up the long words-and ideal perfection is thereby difficult of attainment.

Don't for one minute think I mean to urge slackness. Because I do not hate four hyphens in a row, don't think I love four hyphens in a row! The point that I desire to make is that the proofreader ought to be careful in marking to break these runs of hyphens. He should carefully figure out the changes that will involve the minimum of resetting before sending the work to the machines.

## HELL-BOX HARRY SAYS-

By HAROLD M. BONE



Competition is the life of business every trade binder has a desire to outstrip his competitor.

Enthusiasm runs high in some shipping departments; the clerks just get all wrapped up in their work.

The other day an electrotype fell on its *face* and scratched its *I's*.

Sometimes a form is *kept standing* so long it has to be put into a *bed* before it falls off its *feet* from exhaustion.

In the old days Mexico was like the flywheel on a hand-fed press—a few hundred *revolutions* a minute.

A big catalog order usually has to be *sewed up* by the sales department before it is ready to be *sewed up* by the bindery force.

To make a *good impression* on the prospect, advertising literature must first in every instance make a *good impression* on the press.

Manufacturing printing paper is an art; making wrapping paper, a kraft.

A "devil" insisted upon a raise— His pay and a bonus to boot. The bonus was not forthcoming, but They saw that he got "the boot."



# Printers Who Qualify Find Annuals a Most Profitable Specialty

By E. A. ANDREWS

CHOOL and college annuals seem to be gaining a formidable position among the major seasonal activities of certain printers. It is rather astonishing to contemplate these several thousand editions being put through a comparatively few plants of the country in a surprisingly short period of time. What it will all amount to during the next few years is a matter of pure conjecture. Some, confessedly wise in the game, see annuals pouring from nearly every school above the grammar grades in the land before the passing of another four or five years. Others are of the opinion that these yearbooks will shortly be on the wane in popularity and that the vogue will gradually die out.

11 t-

Very likely the printers of the country will finally decide this matter for the schools. It will be determined by the quality of service that can be rendered the school organizations. With intelligent and efficient service upon the part of all the crafts this industry of school annuals may be perpetuated and even developed far beyond what it is today.

In the first place every graduating class has a laudable ambition to chronicle its history in permanent form. There is every good and sane reason for this; reasons in rebuttal are neither good nor sane. The only two that sometimes succeed in condemning the proposition are (1) the expense, and (2) temerity as to tackling a job that bids fair to burden the faculties and student bodies with ceaseless worries and dissatisfaction.

There are cover manufacturers and art services and engravers who have had the foresight to plan their campaigns successfully and meet the market adequately. The printer has usually fallen down, and for two reasons: (1) He has not organized himself for the fray to the best of his ability, and (2) even then the best that he might do has here and there fallen short of expectations.

In all fairness the printer has the hardest problem of all the allied tribes that battle with the annual legions. The photographer, covermaker, artist, and engraver perform their duties and are out of the picture before the closing days of the school year. But that is just the period when the printer is in the heat of the conflict. If he is a specialist in this line he has more to do all of a

### Getting Color With One Halftone

By EUGENE ST. JOHN

What E. A. Andrews says about imparting multicolor to a halftone is literally true, but the method outlined, while entirely practicable, is not the best nor the easiest way. There are a number of processes for sale for doing this trick, one, the key-plate process, being mentioned on page 96 of The Inland Printer for November.

With these processes a special paper is secured to a wood base. The makeready is the same as Andrews outlines: High spots in the packing cause the parts they touch on the paper on the wood base to print; the remainder of the paper on the base does not print. We will say that you want to apply two, three, or more colors to the print in black of a halftone. All that is necessary is to produce a high spot in the packing opposite the spot in the paper on the wood base that you want to print yellow; wash up, ink up in red, take the hump for yellow off the packing and put on a hump opposite the spot to print red, and so on without limit as to number of colors. Instead of the special ink-resisting papers sold by the processmongers, Aloxite tympan or even ordinary sandpaper may be used in lieu of a printing plate secured to a wood base, such as one off of a discarded halftone or electro.

Today in every large city one or more concerns are selling rubber color plates to printers for much less than the cost of zincs, and a number of printers cut their own flat color plates. This is a better way to color a black print than the Andrews stunt. sudden than any human can accomplish without inheriting some disgruntled customers, and if he is not a specialist he finds himself in deep water because he does not know what it is all about.

The parties responsible for the annual change from year to year. Thus there is little if any chance to expect smoother sailing from that source. Consequently it is up to more printers to qualify. This can be accomplished with a reasonable amount of preparation. There are plenty of stock "helps" and features and established precedents to fortify the proprietor of any fair-sized printing plant with the necessary credentials so that he can prepare for the handling of one or several profitable annuals each spring. There is a lot to learn, and the first thing to learn is to give up the idea of being determined to learn it all too quickly. One annual is enough for the first year of the venture.

It has often been said that no money can be made in annuals unless a shop turns out a quantity of them. Wherever this is true the table can be reversed. It is only true because the shop which produces several annuals probably knows how to handle them to advantage. If no more than one annual is produced it can be handled efficiently and the profit can be attractive, although the percentage of profit is naturally increased in the degree that the house is familiar with the undertaking. No printer would want to say that he is not attracted by a prospective catalog for a manufacturer just because all the catalogs in town are not going to pile in on him at the same time. Annuals are not planned for and contracted for a few days before they are delivered. Lots of them are arranged for a year ahead of time.

It is true that working with the buyer of an industrial catalog may be more agreeable than building an annual for students, for the reason that there are is to it, if a person were to summarize it in a few words, is this:

Print the form just as any other black form is printed, making sure that the of the many phases of sales-

form is printed, making sure that the sheets are fed to register. Then put a form to press with nothing in it but the halftones which are to produce tinted pictures. Set these in accurate register with the previously printed black plate or plates. Put a smooth packing on the cylinder and make a very heavy cardstock overlay of the portion which is to appear in the given tint, say, for in-

A Timely Mailing Piece

Taking as the theme of a recent mailing piece the old story of the Arab who was training his horse to live without eating, the Correct Printing Company, Incorporated, of New York City, developed upon that foundation an advertising piece notable for its very excellent combination of humor and the soundest of good sense as applied to today's advertising situation. The upper section of the circular is reproduced herewith. On the original piece the touch of realism

fewer to suit and those few know definitely what they want. But that is where the preparation comes in for the handling of annuals by a printer. With the cultivation of the many phases of salesmanship, and anticipating the various steps in the processes of compiling an annual, a printer can make of the work a very agreeable labor. And-what is more-he can be doing much to "sell" himself to the young people who very shortly will be out in the avenues of business ordering printing from other headquarters. The printer can guide the choice of many possible directions to be followed by a school annual, and if he does it wisely and knowingly he has accomplished something that bears fruit.

At the mechanical end of annual work there are tricks of the trade which can be used to insure fast production and creditable pieces. These possibilities are just as numerous in the annual field as in any other. One of the cleverest and perhaps the most elusive-looking when turned out effectively is the "natural tint" or "photographic plate" processthe idea of imparting the effect of threecolor printing to an illustration with but one and the same halftone. [Read Eugene St. John's comment accompanying this article. It is an ace-up-the-sleeve presentation which will attract many an annual board to a contract when everything else fails. For that very reason it should not be frowned upon by engravers who think that it will defeat them in their production of color plates. It does nothing of the sort, but rather opens an opportunity to furnish the plates for a school which otherwise might not have an annual at all. It can never be more than an economical makeshift appearing very well in certain places.

The manipulation of this trick has been perfected by a company that has some excellent appurtenances and the right to use them is quite well worth their cost; but it can be approximated with common sense and the deft wielding of a makeready knife by a pressman with a goodly measure of artistic sense. It should be used almost exclusively on pictures which are outdoor scenes-pictures of campus buildings, trees, and lawns, for example. The consummation devoutly to be sought for is to make the trees green and the buildings buff or brown or brick color, and the rest of it conventional black and white. All there



Upper part of an "idea-ful" two-color circular used by the Correct Printing Company as part of its own printed advertising. Note the actual oats seen enclosed in the glassine packet

stance, the green trees. Mount this in its respective place on the cylinder, and before pulling an impression reduce the height of the cut by about a cardboard thickness. Ink up with the green tint and pull an impression. Some shaving-off at edges may be necessary, but after a little playing with the situation a very pretty effect will be attained and the run can be made. Afterward do the same thing with the parts that are to appear in buff or brown, that is, the building.

The tints should be transparent inks. The completed sheets should be pebbled to bring out the finest results. It is an interesting departure from the old procedure, lending "atmosphere" to year-books, which will be received enthusiastically by the student audience.

was provided by a miniature glassine packet of oats pasted to the circular.

The point is, of course, that many advertisers who have reduced their advertising appropriations cannot understand why business gets thinner and thinner on the slim rations. Figures are cited to show that many nationally known concerns have increased their advertising appropriations for the current year. The final sentence of the copy fittingly summarizes the entire circular: "If you want your business to grow thinner and thinner, just stop feeding the oats of advertising." Printed advertising of this caliber should and beyond doubt does yield profitable returns for the Correct Printing Company, because it is based upon a sound and interesting idea.

# How a Rural-Newspaper Publisher Can Determine Advertising Rates



The Writer's first experience in the printing business having been in the publication of a country newspaper, he has never lost interest in that fascinating but in those days seldom lucrative business. Items about the doings of associations of newspapermen always attract his attention, especially when they have some connection with the writer's present occupation—printing cost accounting. Reports of committees which are to inform the publishers what advertising in country newspapers should bring always receive a special amount of attention from the writer.

From what has been published on the cost of advertising in country newspapers, the committees selected to ascertain the value of advertising space in such

publications have had a hard time of it-if they have made any effort whatever to base the findings upon facts. While the opinions of thousands of publishers were probably available to them, the one thing that is essential, and that is an actual knowledge of costs, was almost entirely lacking. It is safe to say that among the thousands of local weekly newspapers in the United States there is not one in a hundred the publisher of which has even the roughest idea of what his advertising has cost him an inch or a line.

Several years ago the writer prepared material for a book on cost accounting for country newspapers, but none cared to undertake its publication, for fear that the subject would not interest a sufficient number of persons to guarantee adequate sale to make the undertaking profitable. While this was discouraging, the writer has not lost confidence in the business

ability of country publishers and their desire for knowledge that would assist them in increasing profits—and that is the reason for writing this article.

Although the operation of a cost system in a country-newspaper office is not nearly so complicated an undertaking as it might seem, the explanation thereof would require more space than is here available. For this reason no attempt will be made here to tell how to arrive at the actual cost of an inch of advertising. It is possible, however, for one to figure out, with sufficient accuracy for practical purposes, the price a publisher must obtain for his space if he aims to make a certain amount of profit on a year's busi-

\* A Copy Suggestion \* \*

ness, providing of course that he does about the same amount of business as he did the preceding year (on which the calculations will be based) and that his expenses remain about the same. And this can be done from information that should be available in every countrynewspaper office conducted in something near to a businesslike manner. In order to accomplish this the following information is indispensable:

1. An inventory of the equipment of the plant at the price it cost new, and of the paper and other materials on hand. (Where there is no actual inventory available an estimate may be used. The amounts in the estimate not agreeing altogether with actual values will probably affect the result of the calculations,

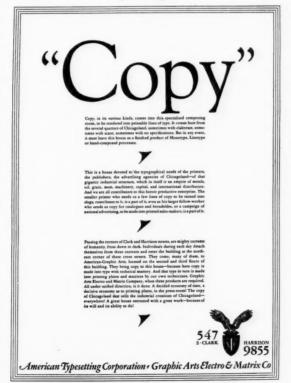
but not to such an extent as to make them valueless.)

2. Amount spent for operating the business during the last calendar or fiscal year. This should include all expenses attributable to the conduct of the business, including the amount paid out for paper and other materials used for the newspaper or for commercial printing. It should not, however, include amounts paid for new equipment, such as type and machinery, nor any expenses that are not part of the cost of conducting the business, such as, for instance, personal expenses of the publisher or those of any members of his family.

The amount of money received during the same year for commercial printing.

4. Sum of money taken in during that year for subscriptions to the newspaper.

The amount of money received during that year as income from legal advertising.



One of the most unusual and striking of many such advertisements this great Chicago trade plant has published. It demonstrates the impressive force of simplicity and size contrast. By Sam Hussey, of Los Angeles

6. Total of any income from the business other than that which is included in items 3, 4, and 5.

7. Amount charged off for uncollectable accounts during the year.

8. Number of inches of paid display advertising printed.

Number of lines of paid readers which were printed.

The information listed under the foregoing items having been provided, the following items are set down in a column which we will call the debit column:

A. Amount of the operating expenses for the year, as described in item 2 of the foregoing list of essential information.

B. Amount of the salary which the publisher believes he and members of his family who have done work for the business should have earned in return for such services—provided that the pay for these services was not already included in item A. In case item A already includes remuneration for the services of the publisher and the members of his family, but at a rate that is below what these services ought to be worth, then item B should be the difference between what was actually included in item A and what the services really are worth.

C. An allowance for depreciation of equipment. Even in the most scientific cost system this can never be more than an estimate. However, past experience makes it possible to bring the estimate very close to the truth. This experience shows that a depreciation of 25 per cent per annum should be charged on type, and that a charge of 2 per cent of the cost should be made for loss of metal of typesetting machines, for every pound that is run through such a machine; also that a depreciation of 10 per cent per annum should be charged against other items of equipment in the plant, which would include machinery and fixtures of every kind. It is advisable to use these rates when figuring the amount of depreciation to set down as item C. Where the value of the different items included under item 1 of the foregoing list is not known separately, 10 per cent of the total value of item 1 may be set down as item C in the calculations.

While 10 per cent is less than the annual depreciation customarily charged on type (which is included in item 1 of the essential information), a charge of 10 per cent on the total amount of item 1 would also include 10 per cent on the

value of paper and any other materials which are not chargeable with depreciation. This, coupled with the fact that equipment is very likely to be used for a longer period of time in most countrynewspaper offices than it would be in the average commercial printing office (which was used as a basis for the depreciation rates enumerated), makes it fair to assume that a depreciation charge of 10 per cent on everything in the plant will be sufficiently close for all practical purposes. It should not be forgotten that depreciation is to be figured on the cost of the equipment when new, and not on its depreciated value.

D. A proper charge for rent of the building occupied, that is, if the publisher himself owns the building and if a charge for rent thereof has not already been included in item A. If the publisher owns the building and has already included his taxes, insurance, repairs, and other expenses appertaining to the building in item A, then the amount of rental which is presented as item D must be reduced accordingly.

E. A proper charge for the use of the publisher's automobile, if he owns one and no charge for its use in the conduct of the business is included in item A. In fixing the charge for use of the automobile, allowance must be made for all expenses, such as license fee, gas, repairs, etc., which were paid out of the receipts of the business and which therefore are already included in item A.

F. The loss on accounts found uncollectable that has been charged off during the year. This should not include loss on

G. Amount which the publisher believes the business ought to pay him as income on the investment—aside from and in addition to the salary for himself and members of his family who have worked for it, a reasonable rent (if he owns the building occupied), and a fair proportion of the expenses connected with the operation of his automobile for the conduct of the business.

The items in the debit column having been listed, the following items must be set down in another column, which we will call the credit column:

a. Amount received during the year for commercial printing.

b. Amount received during the year for subscriptions to the newspaper.

c. Amount received during the year for legal advertising.

d. Amount received during the year for all advertising other than legal, display, or reading notices.

e. Amount of any income from the business other than from printing, subscriptions, and newspaper advertising.

All the items in both debit column and credit column having been set down, both columns are footed and the total of the credit column deducted from the total of the debit column. The remainder is the sum which must be realized from display advertising and readers.

To make plain the explanations, a sample problem is herewith shown. The reader will understand that all of the amounts which appear therein are quite arbitrary and should in no instance be taken as a criterion of what space might be worth in any one newspaper.

DEBIT COLUMN	CREDIT COLUMN
A. Operating expenses, as shown by the books of account. \$4,000 B. Publisher's salary 2,400 C. Depreciation 900 D. Rent 360 E. Use of automobile 125 F. Loss on bad accounts 75 G. Net income the investment should bring 800	a. Receipts from commercial printing
Total\$8,660	Тотац\$6,160
	\$8,660 n6,160

unpaid subscriptions or on any other source of income, unless the full amount of that income has been included in some item of the receipts shown in the credit column, which is next to be given consideration in this discussion.

From the calculations shown we learn that this publisher must realize \$2,500 from display advertising and reading notices if he wants to meet all the expenses justly attributable to the conduct of his business and to be able to draw

## Why Not Try Your Hand on This One?

Reply No. 4 to the challenge "How Would You Do It?"

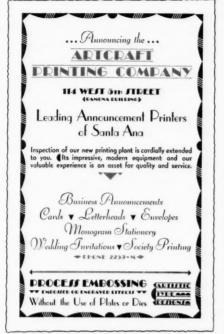
\$2,400 out of the business for his services for the year and \$800 as income from his investment, or to draw part of these two amounts and to put the rest into the business in the way of new equipment which is needed by his newspaper plant.

Now let us suppose that this publisher ran 10,000 inches of paid display advertising and 5,000 lines of paid reading notices in his newspaper during the year in question. To figure what rates he must charge he would then proceed as follows:

First, he would figure out how much of the \$2,500 that he must realize from display advertising and readers he might expect from the latter item. To do this he would use either the rate he has been charging for readers in the past, or a rate that he considers more nearly adequate and at which he at the same time believes he can sell readers. We will presume that the rate used is \$0.10 a line, at which rate \$500 should be realized from the sale of the 5,000 lines of reading notices.

The probable receipts from readers having been estimated, the amount is deducted from the \$2,500 in receipts that are lacking, which will leave the amount to be realized from display advertising. All that remains to be done then is to divide this remainder by the number of inches of display advertising which were run during the year in question. Thus in the problem shown we would deduct \$500 (the amount to be realized from readers) from the total of \$2,500 to be realized, which would leave us \$2,000. Dividing this \$2,000 by the 10,000 inches of paid display advertising run during the year would give us \$0.20 as the rate that must be charged for display advertising.

Now supposing this publisher had used \$0.08 a line as the tentative rate to charge for his readers. They would in that case bring but \$400, which would leave \$2,100 to be realized from display advertising. Using the same methods of calculation, he would find that in that case he would have to charge \$0.21 a line for his display advertising.





When the circular on the left was originally shown in *The Inland Printer* for July the caption beneath it read, "Disregard of common good taste through combining such unrelated letter forms is another practice encouraged by modernism that *The Inland Printer* has consistently condemned." One reader, championing it, wrote us a hot letter in which he said, "Well, how would you handle it?" So in our November issue we invited other readers to answer him by submitting resets of this and other specimens shown and condemned in the July article. The resetting on the right was designed by Louis R. Herzberg and set by Isidore Roth, of St. Louis. While this resetting is far better than the original circular, we want to show a handling with which no one can find fault, so we urge further submissions

Where both plain-face and bold-face readers are run, a higher rate being set for the latter, the number of lines of each kind which were run during the year in question must be known. A line rate is then set for each of the two, and the total amount that the readers would bring if sold at those rates is figured out and utilized in the same manner as the amount to be realized from one kind of reading notice was here used.

The reader will understand that these calculations do not tell him what his advertising has cost, but simply what he must charge for it if he wants to make a given amount of profit upon the same amount of business as that done during the year on which the calculations are based. Virtually they tell him what is the minimum at which he ought to sell advertising space in his paper, for if he does more business during a year than he did during the year on which he based these calculations, then his expenses for that year no doubt would be more and his profits ought also to be more in order to provide proportionate return.

Where a reader makes use of the instructions contained in this article, the writer would have him bear in mind just three important points:

First, the amount received for legal advertising is here deducted from the amount to be realized from display advertising and readers. Legal advertising is usually a pretty uncertain quantity, so if the amount received during the business year on which the calculations are to be based was more than it is safe to expect during the coming year, then it is better to use an estimate of what it is likely will be received as item c in the credit column, rather than the amount which was actually received during the year used as a basis for the calculations.

Next, if less advertising space should be sold because rates have been raised, that will rarely mean a decrease in income, for, even though some of the advertisers might cancel space they had intended to use, but few are likely to run a decreased amount. The result therefore ordinarily is greater receipts, even although less space was sold—and less space sold means less expense for preparation and composition of ads.

Finally, while the information the publisher will gain from calculating the value of advertising space as here suggested will be of great service to him, it cannot replace a real cost system in value, for it still leaves him in the dark as to whether he is gaining or losing in the operation of his commercial-printing

department, which is usually quite an item in his business. If that department loses money, the loss will, through the method of calculation here explained, be loaded onto the advertising rates, where it does not belong; while if it earns more than its just share of the profit of the business, then such a profit will be distributed among the advertisers through unreasonably low advertising rates.

oral contemporaneous evidence is inadmissible to contradict or vary the terms of a valid written instrument." Consequently the printer had to pay the \$125, court costs, and the expense for his own attorney to defend him.

There is a very simple moral to this story which every printer should follow when entering into a written contract:

Put all the terms of your contract in writing. Do not have oral "side agreements." You generally cannot hold the other party to them, as is illustrated by the above-cited case. And along with this suggestion goes its companion: Express your contract in terms that are plain and unambiguous.

For example: A written agreement, similar to the one in the foregoing case, provided that while the advertising service should continue over one year it might becanceled "at short-term rates." What was meant by "short-term rates"?

The advertising company contended that the expression "short-term rates" meant that the contract could be canceled at the end of three months by the printer paying one-half of the amount of the contract. The printer asserted that it meant that the contract could be canceled at the end of three months by paying one-fourth of the amount of the contract. Where a phrase in a contract is so ambiguous and uncertain that it is impossible to tell from the face of the instrument what is meant, oral evidence is of course admissible to explain it, and each party of course explains it to his best interest and advantage.

There being no witnesses to the signing of the contract except the two parties themselves, it never was determined just what the parties had decided on at the time of making the contract as to the meaning of "short-term rates," although the case was fought through the city and district courts. The case was finally compromised after both parties had spent as much in litigation as was involved in the case in question.

If that contract, instead of reading "subject to cancellation at short-term rates," had said "subject to cancellation at expiration of three months upon payment of one-half of the amount of contract," or one-fourth, as the case might have been, the matter would never have gone into court, as the contract would have been clear and definite. One-sided cases are usually settled out of court.

## Make Clear, Complete Contracts

These discussions of legal problems for the benefit of the printer appear in these columns every month

By ROSS DUDLEY

THE PRINTER and an advertising man were discussing a proposed advertising campaign, which, it was expected, the printer would adopt. The proposition sounded satisfactory to the printer, but he thought that to obligate himself for one year's advertising, the results of which were uncertain, as he had never tried this particular line of publicity before, was not a good business practice.

"Suppose this does not work out the way we expect it to," he told the agent. "If it doesn't pay, can I cancel it at any time by paying the amount then due?"

"Sure!" said the agent.

The printer then signed an order substantially as follows:

To the Blank Publishing Company:

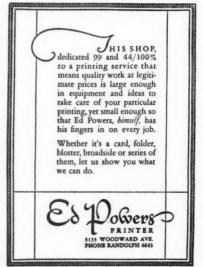
Please insert my advertisement in the Blank News for twelve months, to occupy one-eighth page, for which I agree to pay you or order the sum of \$250, payable quarterly.

After these advertisements had been published over a period of six months, with no apparent results, the printer sent the concern a check for the amount then due and requested that no further advertisements be published. However, the company continued to publish the advertisements to the end of the year and sued to recover the balance.

Is the printer liable for the balance of \$125? The case of course turns upon this vital point: Which governs, the oral agreement between the printer and the salesman that the printer might cancel the contract at any time, or the written agreement that the contract should run for twelve months?

The Michigan Supreme Court in a similar case held that the written instrument controlled, and that the defendant

could not introduce oral evidence to contradict the written contract to show that it could be canceled at any time, saying: "Where parties have deliberately put their engagements into writing in such terms as impart a legal obligation, without any uncertainty as to the object or extent of their engagement, it is conclusively presumed that the whole engagement of the parties and the extent and manner of their undertaking were reduced to writing; and all oral testimony of a previous colloquium between the parties or of conversations or declarations at the time it was completed, or afterward, as would tend in many instances to substitute a new and entirely different contract for the one agreed upon, to the prejudice possibly of one of the parties, is rejected. In other words, as the rule is more briefly stated,



House-organ advertisement from Detroit

# THE PRESSROOM

By EUGENE ST. JOHN

Practical questions on pressroom problems are welcomed for this department, and will be answered promptly by mail when a self-addressed stamped envelope is enclosed

#### Blanket for College Annuals

Is a blanket on the cylinder advantageous in printing a college annual of 400 pages, 1,500 copies, and the usual proportion of halftones? In the past we have used a flat overlay except on special sections, where we used hand-cut overlays for the halftones.

While blankets have value when used for many sorts of work, you will find all hard packing best for the college annual with its abundant halftones. If you have any forms without halftones, the blanket will help. If you handle considerable halftone work you will find the chalk overlay very economical and helpful.

#### Non-inflammable Detergent

Please send me a list of commercial type and roller cleaners which are not inflammable.

While there are type cleaners that are not inflammable, we have heard of no proprietary roller cleaner which will not burn. However, there is an excellent type and roller cleaner to be had which, besides having no superior as a detergent where ink, varnish, and grease are present, is non-inflammable and is also non-explosive. This is carbon tetrachlorid, which can be purchased from any wholesale druggist, and is the favorite detergent of the textile industry.

#### Biscuit Overlay

I have been making biscuit overlays for about six months, but am not satisfied with results. What kind of stock should be used? What kind of ink? How much ink? Do you scrape the highlights? Do you spray with shellac or bake? Would like an answer to these questions, as I have a job coming through on which I want to use the overlays.

The best thing to do is write to the A. M. Collins Manufacturing Company, 1518 Walnut Street, Philadelphia, for its free booklet on "Chalk Overlay," and instal an outfit. The chalk is preferable to the biscuit overlay. However, if you must use the latter, ink up with stiff ink and plenty of it. If the plates are not new and clear, clean with crude carbolic acid (dead oil) and rinse out dead oil

with kerosene. Lay a sheet of news flat on the plates to absorb kerosene from all but the highlight cavities, in which the oil should remain to repel excessive ink. Double-roll the form and pull an impression. Dust with pastry or sifted ordinary flour. Lightly tap off any surplus. Spray with shellac, using an atomizer with a strong, steady pressure, secured from air pump. The essential requirement is to have the shellac just right to dry out in a hard, glassy film. Try it first on a blank sheet. Start with a mixture of about equal parts of alcohol and shellac. If it does not dry out right, add more alcohol-not too much at a time-until the mixture is right.

\* \* A Copy Suggestion \*

# Planning the Offensive

TAMPAIGNS for Stevens & Wallis clients are planned in complete detail in advance. . . . Impossible? Oh, no. For we are fortified with FACTS scientifically analyzed. Experts with wide experience in their fields suggest the most appealing copy slants, decide the art treatment that will most effectively visualize your product, and select the media only after much probing of circulations. . . . A manufacturer who entrusts his advertising appropriation to us knows in advance where it is going, how it is to be used, and just what he may reasonably expect.

From Ye Bullseye, the house-organ which is published by Stevens & Wallis, Salt Lake City, Utah

#### Bearers for a Country Campbell

I have an old country Campbell, the cylinder of which is supported at each end upon a wooden track. My conclusion is that this track should be type high. Is this correct? If so, I could get new tracks by obtaining type-high wood from some firm dealing in the same. Is this conclusion correct?

You had better get the regular metal bed bearers from the Campbell Printing Press Manufacturing Company, which still makes parts for Campbell presses. Wood will not stand up and also will yield under compression.

#### Two-Tone Effect

I am enclosing an attempt at what my boss calls two-tone printing, which is obtained by printing the halftone plate first in orange and then "hitting" it again with black ink. He is not satisfied with the result. What must I do to secure a better print?

Print the halftone first in toned halftone black ink. Overprint it with transparent halftone orange slightly out of register—just how much you can determine from the engraver's proof or by pulling proofs in different positions. The black should be well set but not bonedry when printing the orange.

#### Inking Trouble

Enclosed are sheets of a process-color order which I have just started on a cylinder job press. The ink does not lie evenly, and I can't find the reason. You will also notice a streak which I am unable to remove. I invariably have some sort of trouble with yellow. The weather was very damp at the time.

The first and probably the most important step is to get the plate level and type high at the start. You can't afford to guess; use an accurate type-high gage or a micrometer. The rollers after warming up should show a streak on the ink plate more than a pica, nearly a quarterinch, in width. If this large and rather heavy plate is mounted on wood it may be printed .003 inch above type height. A prolonged spell of damp weather, especially if the pressroom temperature is held under 70 degrees, will decrease the

efficiency of the rollers. If the dampness continues, add a softer process yellow to the one which now fails to lie smoothly. You will find it much easier to print transparent process yellow last instead of translucent process yellow first.

#### Gold on Deep-Blood-Red Paper

Can you tell us how to print gold ink successfully on deep-blood-red paper? We have received an order to print 30,000 Christmas folders in black and gold. The gold cannot be made to stand out on the deep-red paper. The ink man suggested running a base first and superposing the gold on it, but this is not satisfactory. Is there any special process that will solve the problem? How is the bright-gold effect seen on so many Christmas cards (gold on white) to be obtained?

It is not possible to get a pleasing effect by printing gold on a strong-red ground. Gold is a yellowish color, and is brought out best when surrounded by black or deep blue. Have the artist or engraver make a new design, bordering the gold with black, if the red paper must be used. It is not a good ground for gold by any arrangement. The bright gold on white Christmas cards is obtained with two impressions on the steel-die-stamping press—first gold, and then a blind impression to burnish.

#### Numbering in Strips

We have an order for fifty sets of numbers running from 1 to 999. These numbers will be in strips of three. How is this job most easily and economically printed?

Lock three machines in the center of the chase of a 14 by 22 platen press. The first machine is turned (head down) to print in the regular way and the two others likewise, and all three in line vertically. Set all three machines to start printing 1. Mark positions for the necessary changes of location of the end gage, but, instead of shifting the end gage after each impression, glue some strips of thick cardboard where the end-gage positions are marked. You can feed over these strips without stopping the press to shift the end gage. The work may be done more rapidly if you use six or nine machines. If you use one or two machines it will take longer to finish.

#### Hard-drying Aluminum Ink

We have a big order in hand which requires a ready-mixed aluminum ink that will not rub off. Where may such an ink be obtained?

Send sample of paper, proof, name of press, pressroom temperature, etc., to any maker of metallic inks advertising in The Inland Printer.

#### Printing on Metallic-coated Paper

I will appreciate your advice on an order of 75,000 booklets. The cover is to be die-cut and the enclosed stock to be pasted on the back. I have tried several inks and numerous stunts to make the ink dry and to prevent sticking, but without success. If you will answer the following three questions, I will be indebted to you: How is the enclosed stock made? What is the proper ink to use, or the necessary dope for drying and to prevent sticking? How can I make the foil side adhere satisfactorily to the 100-pound coated stock?

The paper is coated on one side with a mixture of metallic powder and adhesive, and then calendered. It is better to submit a sample to the inkmaker, together with the name of your press and pressroom temperature, and get a special ink. Large-size orders on this paper are printed from the roll, and with an offset roll in connection on rotary presses.

Your proof shows three-up, and the work may be handled upon a hand-fed platen press by spreading the printed sheets out dovetailed or shinglewise so that no sheet bears directly upon the print on a sheet beneath. Place two reflector electric heaters to throw heat on the delivery table and a hot-plate type of heater beneath the table. As you remove the lifts, best handled in trays or on a sheet of very thick cardboard, place them over some drying device. This will cause any well-drying type of ink to dry over night. The sample you sent was dry when it reached me. An ink which has dried on a metallic surface, if it must be frictionproof, needs to be varnished. Get a special adhesive to affix the metallic to the coated book paper.

#### Solid on Coated Paper in Aluminum Ink

Is the aluminum ink on the enclosed sample a one-impression ink, and does it require any special handling when running?

With the best rollers-neither soft nor hard but firm and with all obtainable tack-the correct ink, thorough makeready, and favorable temperature and humidity, this plate may be printed in one impression satisfactorily on a fourroller cylinder press. One printer who specializes in this work casts all his own rollers for metallic-ink work. In order to get the tack he uses only the best new (but seasoned) composition containing glue that is fresh. Remelted composition from old rollers is useless for this work. You can of course obtain the right rollers from your rollermaker. The rollers should be set lightly to the ink plate and

vibrator, and you should get an ink especially mixed for the paper, press, and temperature. Also send a proof, as this heavy solid plate requires an ink different from one that is suitable for type forms. Do not print if it is cold or damp.

#### Celluloid for Packing

Is there any source of celluloid for packing which will furnish us with celluloid of more uniform thickness than the ordinary stuff? We find some variation in caliper.

For the platen press you may get celluloid up to about a nonpareil in thickness from the large photographic supply houses. And from the same source comes the better grade of the thinner celluloid, Perhaps instead of the thin celluloid you may prefer for the cylinder press the nitrocellulose film sold by all branches of the Eastman Kodak Company.

#### Registering Embossing Plates

Will you advise us as to a practical method of registering embossing plates on work like the sample herewith? On almost every form we find it necessary to change slightly the position of two or three plates, which necessitates breaking loose the glue, cleaning up the plates, etc. How can we predetermine the register to be absolutely correct before gluing the plates? We have tried out a gelatin sheet and transparent paper like glassine, and we have tried cutting out portions of the design and locating the dies by this means, but so far we have failed to discover a method whereby we could prove to ourselves that the form is in perfect register before putting it on the press and pulling a trial sheet. We also tried beating in small portions of a design, but found that the draw on the sheet throws it out of register in other spots. Thanks for your help.

It is exceptional to strike register in the first trial on a sheet of this size and with so many units. Under the conditions stated (plates glued on) you will find that the best method is to cut slots at the center of each of the four sides of each unit in the printed impression, and lay the slotted sheet over the dies to register. If it is practicable to mount your dies on patent bases you can get valuable information on registering from the Craftsman Line-up Table Corporation, Waltham, Massachusetts, and the Claybourn Process Corporation, Milwaukee.

#### Planning the Presswork

Enclosed is a booklet I have to duplicate. Will you suggest the best method? The center die-cut sheet I will buy already made up. The job will be run on similar stock and on a 24 by 36 pony cylinder press, if possible. I presume that the stippling was done after printing.

Yes, the stippling is the last operation before folding. If your press is equipped with only fly delivery and you have no 31

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experience in process-color-plate work, we advise that you have the multicolor work done by a printer equipped for the handling of such orders. You may print the type forms and the tint-border forms with success in your own plant.

#### Gumming on the Platen Press

Kindly give us a formula for gum which may be applied to paper by running same through the platen press. We enclose sample of what we want. What sort of form or plate would be best for our use?

This will be a messy job for the press. Perhaps you may prefer to cut a stencil and brush the adhesive on the paper. If you do it on the press, mix brown dextrin in hot water to the desired consistency. When cold you may use it on the press. Use the fountain, and old, hard rollers, and keep the press moving. You may cut the design out of linoleum or rubber, or jigsaw it out of wood.

#### Ink Offsets on Gummed Paper

These pennants were printed on a cylinder job press with special ink. After printing 2,000 on the bare paper we printed 1,000 on the gummed side. We had no trouble on the first side, but the ink would not take properly on the gummed side. The first sheet was light, the second heavier, the third still heavier, and the fourth light like the first. The work could not be slipsheeted, nor was offset permitted.

The difference in the several sheets is beyond your control, and this should be taken up with your paper dealer. On the first side you were printing on paper slightly sized with rosin, which is a surface assisting the penetration and drying of ink. Upon the reverse you were printing on glue, and a different ink is required. Send proof, paper sample, the name of press, and pressroom temperature to the inkmaker, and get a special ink for the gummed side. A more thorough makeready will help. There is too

much impression on the light seal, and not enough on the solid part of the pennant. Use a cutout. If you cannot deliver the sheets in the ordinary way or into a box without offset, run slowly and have an assistant take the sheets as delivered and arrange them dovetailed or shinglewise on a board as the feeder does sometimes when hand-feeding such work.

#### Running 50 Copies of 350 Forms

Please advise the best way to produce enclosed copy, including rules, in one impression. There will be 50 copies of each form and 350 forms. The customer will furnish copies typewritten. Thanks for your assistance.

As each page is 12 by 18 inches, and has difficult composition with various measures and indentions and both horizontal and vertical rules, it is at once apparent that the cost a copy will be enormous if executed in the ordinary manner. Zinc line engraving would be less costly than composition, but the cost of 350 times 12 by 18 inches of zinc etching is no trifle. A less costly method would be to have a special duplicating machine of the mimeograph or ditto type built to order. But the best and least costly method is to use the radioactive plate which photographs without any camera or lens, and photograph the pages. The new photographing plate is to be purchased through the American Luminiophor Company, located at 661 Hippodrome Building, Cleveland.

#### Rosin in Inks

Can you furnish us the name of a soluble chemical for detecting rosin in ink? I want to be able to put a few drops of some chemical on the top of a can of ink when first opened to determine the presence or absence of rosin in ink before putting same on the press.

It is doubtful whether such a chemical exists. In laboratory tests either gasoline or a mixture of benzin and ethyl ether is employed to separate the vehicle from the pigment by means of a centrifuge. After the solvent has evaporated the vehicle is analyzed for rosin oil and mineral oil, rosin, and linseed oil. The use of rosin in ink is quite common, as is that of rosin oil, and any reputable inkmaker will tell you whether his inks contain rosin. A certain proportion of rosin and of rosin oil is advantageously used in some inks, as in those for use on absorbent papers, but is not used in inks where not beneficial. Rosin and rosin oil, if present, may generally be detected by their characteristic odor, which is quite similar to that of turpentine.



"In the Days That Wuz"—Memories of 1893 Cartoon by John T. Nolf, printer-artist

#### Colorwork From Key Plate

Can you give us any information concerning the process of colorwork from one plate?

One way is to pull proofs and cut the color plates out of rubber or linoleum, or have this work done by specialists. Another way is to mount Aloxite tympan paper on a wood base to make the color printing plate. A strong overlay of cardboard will cause the part overlaid to print and the rest not to print.

#### Interlay for Wood-Base Plates

If a cut is so low in the center that it cannot be brought up with overlays, is it not better to interlay than to underlay a cut on a wood base? What is the hourly production of the cylinder job press and the machine-fed pony cylinder press respectively?

The interlay is preferable to the underlay. Advise that you get production records from the United Typothetae of America, Tower Building, Washington, D. C., which may prove useful to you in providing the information you seek.

#### Printing on Fabrikoid-Back Card

We are enclosing a sample of No. 900 Fabrikoid. We have difficulty in getting ink to dry.

Put the problem up to the inkmakers advertising in The Inland Printer, and in the meantime, if necessary, use linen-back stock, on which the ink readily dries overnight.

#### **Bronze Sticks to Colors**

Am enclosing a sheet of labels printed on a cylinder press on a very inexpensive grade of machine-finished book paper. The colors were printed as follows: violet, red, transparent green tint, and gold size, and then bronzed by machine. Inks were made to resist bleeding by alcohol. The violet and the red picked the paper, so we added kerosene to kill the tack. We made the green tint with transparent liquid tint base. The work looked nice until the gold bronzing was applied. You will note that the gold bronze adhered to the violet and red lettering, but that where the violet and red lapped each other the gold would not adhere. Before bronzing we had these sheets on drying racks for three weeks and aired them out frequently. We added magnesia to the bronze powder, but this did not overcome the trouble. Can you advise the solution of a problem such as this? When the colors are to be superposed before bronzing, do you recommend any particular sort of drier or reducer to be used in the inks?

The gold adheres strongest where the green tint overprints the violet and gold. The intermingled kerosene in the violet and the red and the soft varnish of the green tint did not dry hard enough. If you stopped bronzing when you noticed the trouble you may obtain an overprint varnish and the correct bronze powder to save the work. As there's a difference

in the absorbency of half- and full-sized and coated papers and in the drying of various inks when superposed, the safe way, when attempting multicolor work to be bronzed which you have not previously handled successfully, is to send proofs and a sample of the paper to the inkmaker and have him send inks ready to use without adding reducer or drier. Reducers are dangerous because the inks should be dried hard before bronzing. A high-grade bronze is the least troublesome. Low-grade bronzes are difficult to apply even under more favorable conditions than you describe.

#### Wear on Back Edge

Enclosed is a sample of a fifteen-thousand run. The type, new at the start, wore so badly on the edges as to be almost illegible. The impression is very light, and medium soft packing was used. I might mention that we have been printing other forms similar to this without noticeable wear.

You will probably find that the cylinder is not firmly riding the bed bearers on the impression. This makes necessary an overpacked cylinder in order to print, with the result that the edges wear. The trouble is aggravated if there is a spring in the lockup, which prevents the form from sitting firmly upon the bed. This form appears to be principally composed of machine-cast slugs, and if these are not level the trouble is increased.

#### Tin-decorating Presses

Can you refer us to a manufacturer of machinery for the printing or lithographing of tin? Is there a process or machine for similar work on glass bottles aside from decalcomania?

Harris-Seybold-Potter Company, of Cleveland, manufactures tin-decorating presses. Consult your inkmaker about decorating glass, mentioning the silkscreen-stencil process.

#### Slur at Back Edge

What is the cause of the wear on the back edge of form showing on enclosed sheet printed on a cylinder press? From gripper line to the end of the bed the printing surface is twenty-four inches. Form is machine cast. Why do the cap "I's show up heavier than other letters? This is a run of over two hundred thousand impressions. How many impressions should this machine-cast matter be able to stand before the wear shows up badly?

The form is about half an inch wider than the rated capacity of the press, so you will have to set the cylinder ahead to get away from the wear. The information about the machine-cast matter should be obtained from the selling agent or from the press manufacturer.

#### **Embossed Aluminum Cover**

Recently we saw an attractive cover: a thin sheet of aluminum had been embossed with good detail and cemented, with heat presumably, to cover stock. Is process patented?

So far as we know, the process is not patented. Aluminum in thin sheets embosses nicely. You will require a special adhesive to secure the metal sheet.

#### Questions From Australasia

Would it be asking too much of you to answer the questions on the list herewith? I want these questions answered to settle a controversy, it having been stated that it is impossible to print machine-cast slugs with large whites without first of all cutting away the shoulder of the slug. My contention is: Provided the form is not sprung and the rollers are correctly set, the blanks in the form (no matter what size) should not be inked by the rollers, and, if inked, then the rollers must be set with excessive pressure. Questions: (1) Is inking of the blanks of the slugs caused by faulty adjustment of rollers? (2) Can the rollers on all high-grade presses be adjusted to avoid this? (3) Is it essential for good inking that the rollers ink the blanks? (4) What is sufficient roller pressure for all general purposes? (5) Should it be necessary to alter the setting of rollers when changing from a light to a heavy type form?

Answering these questions seriatim: (1) Yes, but not always. Sometimes spring in lockup is the cause. (2) Yes. (3) No. (4) Roller streak on ink plate one-sixth to one-quarter inch wide, according to the resiliency of the roller. (5) No. In the United States machinecast slugs are approximately a nonpareil higher than typefoundry quads, and to avoid inking the blanks it is necessary that the rollers and accessory parts be in good condition and correctly set, with more care than when printing foundrytype forms. As many presses are operated at times out of nice adjustment for inking, it is the custom in some plants to print from machine-cast slugs which have the blanks shaved low. Supposition is that this is cheaper than keeping the rollers in nice adjustment.

#### Lacquering Fancy Box Tops

Can you refer us to a company supplying equipment for lacquering printed box tops and information concerning the methods in use, whether spray, coating machine, etc.?

You may get the latest and best information from Charles Eneu Johnson & Company, Philadelphia, and Triangle Ink and Color Company, Brooklyn, New York. Send them samples of the box tops and state whether lacquering is to be spot or all over the top and whether to be applied to the made-up top or in the flat; also specify the quantity.

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## Another Slant on Copyfitting

By R. A. SCHMALHOLZ

O MANY good copyfitting systems are S available today that one can hardly claim originality for any endeavor in this direction. However, the writer believes you will agree that the character-count method is the most accurate and that the

busy layout man is looking for the simplest plan possible for the determination of type sizes.

Back in 1924, when the writer was typography instructor at the U. T. A. School of Printing, in Indianapolis, he initiated a

few experiments with a character-count copyfitting idea. His aim was to arrive at a formula which might be applied to any type alphabet, the result of which would be an accurate character-to-pica factor, and to simplify this formula to such a degree that every student might take the idea with him and apply it with ease to any type equipment. This was called the "Factor System."

After counting characters (yes, millions of them!) of different type faces, sizes, and measures over a period of about two years, the writer arrived at this formula, presented in Fig. 1: Mea-

#### abcdefghijklmnopgrstuvwxyz

Fig. 1.-Method which is employed in determining the alphabet factor

sure any alphabet from a to the inside of the right-hand seriph of the x. Divide this measure, in picas, by 26. The result is the character-to-pica factor for that particular type size.

Because of the real simplicity of this method, the writer has not attempted to burden you with lengthy tables, but has given you examples from his loose-leaf chart to explain the system. These tables you can very easily make up in your own shop to fit your own type needs.

Table I is a listing of the types in your shop, with their factors, in sizes six-point to seventy-two-point inclusive. Table II shows the number of characters in any measure from 6 to 30 picas for the various factors used.

	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
2.3	14	16	18	20	23	25	27	30	32	34	36	39	41	43	46	48	50	53	55	57	60	62	64	66	69
2.2	13	15	17	19	22	24	26	28	31	33	35	37	39	42	44	46	48	50	53	55	57	59	61	63	66
2.1	12	14	16	19	21	23	25	27	29	31	33	35	38	40	42	44	46	48	50	52	54	57	59	61	63
1.2	7	8	9	10	12	13	14	15	16	18	19	20	21	23	24	25	26	27	29	30	31	32	33	34	36
1.1	6	7	8	10	11	12	13	14	15	16	17	18	19	21	22	23	24	25	26	27	28	29	31	32	33

Table II.—Showing characters to pica for various measures

Now for example let us assume that our copy consists of 21 typewritten lines, averaging 54 characters to the line, or 1,134 characters, to be set in twelvepoint Bookman, 20 picas. Referring to Table I, we find twelve-point Bookman lower case represented by the factor 2.2. In Table II we find that factor 2.2 set 20 picas will average 44 characters to the line. Dividing the total number of characters, 1,134, by 44, the number of characters to the line, gives 26, the number of lines. This requires but one division-and so simple with a slide rule, which for the sake of accuracy should be a part of every layout man's equipment!

Now we come to one variable which cannot be incorporated into any set of figures. The layout man must consider the style of the copy-whether there are few paragraphs, just normal breaks, or whether the author uses the sentenceparagraph style. If copy is of the latter style the factor must be changed in the type calculation to allow for the short lines at the ends of paragraphs. In the case in hand we would not use factor 2.2, but would drop to factor 2.0. Likewise, if the measure is a narrow one, 10 or 12 picas, factor 2.0 would be used. If forced to an extremely wide measure, with normal paragraphing, 40 or 45 picas for

to check the results obtained from the figures in that table. For example, let us take the problem worked in Table II, thus: 1,134 characters; space to fill, 20 by 26 picas, or a little less than 14.5 square inches. Table III shows 79 characters to the square inch for factor 2.2, set solid. Multiplying 79 (the number of characters in 1 square inch) by 14.5 (the number of square inches) we get

example, factor 2.4 would be used be-

Table III gives the number of charac-

ters a square inch for the various fac-

tors, from solid setting to leading equal

to the body size, and is made up for sizes

from six-point to eighteen-point. (Only

a portion of the twelve-point section is

shown.) This table may be used inde-

pendent of Table II or may be employed

cause of fewer line breaks.

#### Square-Inch Table, Twelve-Point

Leading	2.5	2.4	2.3	2.2	2.1	2.0	1.9	1.8
Solid	90	86	83	79	75	72	68	65
1-pt.	83	79	76	73	70	66	63	60
2-pt.	77	74	71	68	64	61	58	55
3-pt.	72	69	66	63	60	57	54	52
4-pt.	67	65	62	59	56	54	51	48
5-pt.	63	61	58	56	53	51	48	45
6-pt.	60	57	55	53	50	58	45	43

Table III. - Characters to a square inch for factors 2.5 to 1.8. This can be carried out as far as may be desired

1,145 (the number of characters), and thus check our former calculation.

Another idea may be used in connection with Table I to arrive at sizes of type for headlines. For example: A heading consists of 25 characters to be set in Bodoni Bold, in 23-pica measure. Dividing the number of characters by the measure we get approximately 1.1 for our factor. Checking across the Bodoni Bold section of Table I for lower case we find this factor under twenty-fourpoint, thus determining our type size.

Still another idea might be used. The layout man should have at his desk mounted alphabets of all the type series in his composing room, alphabetically

		6	8	10	12	14	18	24	30	36	42	48	60	72
	lower case	3.4	2.8	2.3	2.0	1.9	1.5	1.1	0.9	0.8	0.7	0.6	0.5	0.4
Bodoni Bold	CAPS	2.5	2.1	1.7	1.5	1.4	1.1	0.8	0.7	0.55	0.45	0.4	0.35	0.3
Mono	italic	3.4	2.8	2.3	2.0	1.9	1.5	1.2	0.9	0.8	0.7	0.6	0.5	0.4
Bookman	lower case	3.7	3.2	2.6	2.2	1.8	1.4	0.9	0.8	0.7				
Mono	CAPS	2.4	2.1	1.7	1.4	1.2	0.9	0.6	0.5	0.45				

Table I.—Factor table for various type faces

filed. A table similar to Table I showing the number of characters in measures from 6 to 30 picas could be made up for the various sizes in each series, mounted, and filed with the alphabets.

The writer has used this system in layout work for the past five years with very satisfactory results, and he hopes that the idea may be helpful to others in the field of typography.

# Keeping Within Your Limit

No MATTER how much or how little a printshop has in the way of equipment, there are always times when the printer seems to need more. He sees orders constantly going to the other fellow who can handle what he is unable to do with his limited equipment, and he worries and figures and finally begs, steals, or borrows enough money to purchase more and more expensive machineryonly to wonder, after it is installed, why he does not make money faster.

There is a great deal of talk about overequipment in the printing industry, and probably this is one of the greatest contributing factors. The printer in his excitement forgets that every dollar invested in a new form of equipment must bring a dime a year for depreciation plus interest on his money. He forgets that new equipment used only a few times a year is actually a loss.

One factor only ought to govern the purchase of new kinds of equipment. A printer who knows he is losing from nine to twelve months of steady orders on profitable work every year, just for lack of the machinery to turn out a certain kind of printing, can afford to borrow if necessary to buy this equipment. Otherwise he had better save his money.

His next step should be to cease worrying about what he might do if he had the equipment with which to do it, and divert his attention to what he now has in his shop. The chances are ten to one that the equipment now in his plant is not being used to anywhere near total capacity. And why not? Probably because more time has been spent in worrying about what he did not have than in utilizing what he did have.

A pencil and paper are wonderful objects. List the work you are able to do at a profit. You will be surprised at two things-the number of profitable orders you are now equipped to handle, and the woeful lack of this variety of work. It is worth dollars to spend a week just at the

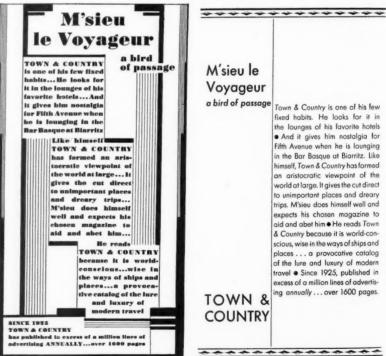
one task of listing all your present profit possibilities. When you are through you will already have developed a new enthusiasm for your work.

The next step is to spend your time in figuring out the sales possibilities for the work that you can do at a profit. Then go after it. Sitting at a desk is all right as long as there is any deskwork to do, but when you want orders go after them, by mail, the use of salesmen, or personally.

There would be less talk of overequipment in the printing industry if every printer forgot the work lost by lack of equipment and turned his attention to obtaining orders for that which he is equipped to do. Nor would the equipment manufacturers suffer, for a busy machine wears out. It is much more advantageous to sell a man a machine, and have him wear it out in a very few years through doing profitable printing on it and be ready to pay cash to replace it, than to load him up with a lot of machinery which he will never use enough to wear out and which will eventually be dumped on the used-machinery market in competition with newer machinery.

The printers who will make the money during the next ten years will be the men who will recognize their limits, forget the forms of work occasionally lost through lack of equipment, and go after the business they are equipped to handle. Remember, it is not the number nor the cost of the machines standing on your floor that counts. It's the hours sold, the orders produced, that count. Three hundred full days on one \$500 press bring more profit in a year than 600 full days divided among ten presses which cost \$500 each. Keep your plant profitably busy by keeping within your limit.

# Come On, Jump In; the Water's Fine! Reply No. 5 to the challenge "How Would You Do It?"



M'sieu le Voyageur

> Town & Country is one of his few fixed habits. He looks for it in the lounges of his favorite hotels And it gives him nostalgia for Fifth Avenue when he is lounging in the Bar Basque at Biarritz. Like himself, Town & Country has formed an aristocratic viewpoint of the world at large. It gives the cut direct to unimportant places and dreary trips. M'sieu does himself well and expects his chosen magazine to aid and abet him . He reads Town & Country because it is world-conscious, wise in the ways of ships and places . . . a provocative catalog of the lure and luxury of modern travel • Since 1925, published in excess of a million lines of advertising annually ... over 1600 pages.

TOWN & COUNTRY

Following the mailing of our July, 1930, issue in which the advertisement on the left was characterized as "puzzling like a wild futuristic picture," one reader championing the style asked, in effect, to be shown something better. The resetting on the right, by Benjamin Haberman, of New York City, is one of the answers being given by an increasing number of readers. It is interesting, inviting, attractive, and readable. Other resets are now on hand for future appearance, but still more can be used. Why not try your hand at it?

# PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

#### Etching Depth of Newspaper Halftones

L. B. Palmer, general manager of the American Newspaper Publishers Association, sends a bulletin, issued by the joint committee of the American Newspaper Publishers Association and the American Association of Advertising Agencies, on the etching depth of newspaper halftones. This depth, the committee has concluded, should be .007 inch in the highlights; .005 inch in the middle tones, and .0025 in the shadows. There should be no shoulders around the dots, and no undercutting. It is fortunate that in a dignified report like this they should use the slang terms of the shop instead of the proper ones. For instance, "blooding up" is used when powdering four ways is meant, and "bites" is used instead of etchings. From the photoengraver's experience, one of the chief causes of shallow-etched halftones is the insufficient time allowed by advertising agencies, so that the engraver cannot etch halftones properly.

#### Elektron: the New Etching Metal

At the recent convention Commissioner Flader mentioned a new metal called elektron, and suggested that when introduced here we should give it a trial, for he said that by its use we may expand our market. I have inquired about it here, but cannot find anyone who has ever heard of elektron. Am sure your readers would like to know about it.—P. J. R., Seattle.

Elektron is the lightest commercial metal known. This metal was very thoroughly described in the Mayer article in the January number. It is 40 per cent lighter than aluminum, and is therefore of great interest to makers of aircraft, for whom it is produced in sheets of any gage required. It is unlike aluminum in that alkalis attack elektron and that it is etched easily in nitric acid. It is corroded by acid fumes, with the exception of hydrofluoric acid, which etches glass, elektron not being affected by this acid.

The new metal can be sawed, drilled, routed, and engraved with special tools. It is easily sand-blasted, but cannot be soldered nor electroplated with nickel or silver. It costs at present more than aluminum, and three or four times more than zinc. It would appear at the moment that it would be of more service to the planographic than to the relief-plate engraver and printer.

#### To Find a Practical Color Camera

Edward Epstean, who is president of the New York Photoengravers Board of Trade, had himself photographed in both France and England by what was said to be the most practical color camera of each country. The writer has seen both results (the French method is termed Astrocolor), and in his opinion the Tri-Chrome camera of London gives sharper and truer color separation on a singleexposure camera. It is to be hoped Mr. Epstean will continue his investigations and see what may be accomplished in America. It is a live question just now, judging from the queries that reach this department for a portable color-separation camera which can be used out of doors, in the studio with artificial light, and for copying paintings in art galleries.

#### The Artist Color Etcher

A London artist in the etching of sets of color plates has established his own studio and has been accepted to membership in the Federation of Master Process Engravers, the individual firms of which he depends on for support. This exemplifies the importance of the etcher, who too frequently is not appreciated as the artist he must be, and upon whose color judgment and skill in etching technic the superior excellence of the results relies. This idea has been tried here several times without much encouragement for the artist etcher. The progress of this London artist will be closely watched.

#### For He's a Grand Old Man of Photoengraving

The photoengraver who has not received an old-time photograph made by Vernon Royle, of Paterson, New Jersey, together with his vest-pocket diary, has missed one of the pleasantest reminders of Christmas. The photograph, from a 5 by 8 negative, and made a generation or more ago, is the work of an artist, a nature lover, and an expert photographer, as well as a philosopher, writer, poet, inventor, engineer, and one of the highest skilled machinists. This grand old man, Vernon Royle, has done more for photoengraving than possibly any single individual, through pioneering the high-grade machinery which has brought precision into what was a haphazard business. I speak of him as an old man because at the time that he was making mud pies in Paterson, New Jersey, I was playing with piccaninnies on a plantation outside of Norfolk, Virginia, in old slavery days. It is just fifty years since we first met in Vandenburg & Wells' shop in Fulton Street, New York City, where he was perched upon a stool and was routing out beautiful poster type on wood. The traveler of today will find, in China, Japan, Australia, New Zealand, and all through North and South America as well as Europe, Royle machines buzzing away as tirelessly as their designer. Royle's name will be remembered as long as routing is done.

## An Important Feature of the Convention

Every photoengraver must be deeply indebted to Louis Flader for his review, at the recent convention, of the numerous photomechanical methods at present in use. Readers of this department are perhaps not acquainted with the one which he says he saw in operation in Germany, and which is surely startling

in its novelty. Mr. Flader's description is so clear that any printer can understand it, as the following extracts show:

"Another illustrating and printing process is being developed which may revolutionize the industry. . . . In this case the printing surface is a cylinder made of porous material, and hollow in the center. The design is photographed in the ordinary way, a positive is made, and this is printed on the cylinder, approximately in the manner of making a rotagravure print for etching on a cylinder. When the print is completed, developed, and fixed, the printing plate is finished. The printing cylinder is then placed in the press, ink is applied inside of the cylinder, air pressure is turned on, and the ink is forced through the pores onto the paper when it comes in contact with the printing surface. That part of the design which is not to print is covered with enamel, which closes the pores in the cylinder. That portion of the design which prints is left open, and the ink comes through the pores and is thus deposited on the paper in contact and under pressure. The press upon which this printing is done of course is extremely simple in design and in its mechanical principles."

There is no method even hinted at for quickly duplicating the cylinders, and so the electrotyper and newspaper stereotyper are safe in their jobs as yet.

#### Brief Answers to a Few Correspondents

F. Moritz, Cleveland.—To prevent the air-bubbles forming when filtering bichromate-albumin solutions, permit a piece of string to pass through the funnel to carry the fine stream of filtered solution to the bottom of the vessel.

W. J. R., of Kingsport, Tennessee.— The files of The Inland Printer give most information about pantone. See the issue of May, 1929, page 106.

G. L. RIVERS, Gainesville, Florida.—Pulling a proof from a type form in lithographic ink, transferring it to zinc, and etching the zinc in relief was the first method by which zinc etchings were produced. Get a lithographer to help you.

Indiana "Student," who asks if he can learn photoengraving quickly so as to open a shop and with the profits pay his way through a printers' technical school, is advised to take up a branch of printing itself. It is not so complicated.

#### **Printing Methods Compared**

The important question in the mind of the progressive printer is: What are the advantages and drawbacks of the three competing printing methods? The Offset-Buch & Werbekunst discusses this subject in a recent issue, and here are a few of the more important statements made therein.

Regarding relief-plate printing it is stated that letterpress is the most common. It has the advantage of movable type, so that the text can be changed up to the last moment. Its weakness is the long makeready time (large illustrations requiring several days) and the relatively low speed of the printing presses.

With the offset method there occur chemical changes which the human eye cannot see and control as easily as in letterpress. One-color halftones are less satisfactory than are color prints. Text printing has reached a high state of perfection due to improvements in transferring type. Offset is the process for large-edition color printing; it has the advantage of high speed in printing, although it suffers from frequent interruptions in the presswork.

Intaglio printing is more expensive in the production of the printing forms, but there is no mechanical printing process that gives the beautiful color values with less effort than rotagravure. Any paper free from knots can be utilized, even newsprint stock. The little makeready takes a minimum of time, and the uniformity of the whole edition is a great advantage. The loss of strength in the color can be equalized by making skilful changes in the ink. Printing is a great deal faster than in letterpress, and there are no interruptions, though the text is not as sharp as letterpress when highquality work is required.

#### Modernism's Latest Convulsion

Modernism has erupted with a new disease which can be stamped out if grappled with early enough. It is called "composite photography," and its beginnings are in advertising. The idea is to scissor-out sections of different photographs as unrelated to one another as possible, and to paste them together to form an idiotic conglomerate termed a "composite photograph." No attention is paid in the selection and mixing of the mess to perspective, lighting of the different sections, proportion, or anything

else; the more unharmonious and discordant the result the better it answers the purpose, to attract by ugliness.

This latest plague has broken out in Europe, and the art anarchists are yelping their endorsement of it. It will be taken up by modernists here. We protest, because it will drive the public into losing faith in the veracity of photographic presentation, so that one of the most valuable assets of the advertiser will be completely destroyed.

#### Real Orthochromatism

A most valuable booklet for the photoengraver to have at hand, whether he is photographing colored objects or producing color-separation negatives, is the one with the title heading this item. It contains more information than previous editions concerning the copying of different kinds of colored objects, and recommends the kind of orthochromatic or panchromatic plates to use, as well as the color filters to accompany them. It can be had from the Wratten Division of the Eastman Kodak Company if you mention The Inland Printer.

#### The New and Safe Flashlight

The announcement in this department for November that "Safe Flashlights Mean More Halftones" attracted much attention. After the paragraph was written a serious accident happened to a news photographer on the San Francisco Examiner through an explosion of flashlight powder. The new flash lamp comes from the Westinghouse Electric and Manufacturing Company. It is an electric bulb filled with aluminum foil in pure oxygen which is set on fire by the spark from an ordinary flash-lamp battery. It will not illuminate a large area unless several such bulbs are used together. For small rooms a single bulb will light objects twelve feet away sufficiently for a photograph, and as there is no explosion or smoke the number of photographs for reproduction will be increased. It is expected that globes giving more powerful light will soon follow.

#### Newspaper Phototelegraphers Confer in London

Newspaper representatives from the United States, France, Sweden, Spain, Denmark, Germany, and Finland, with those of Great Britain, met in London in the first International Phototelegraphers Conference to form an associated

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## press bureau for the interchange of news pictures on lines similar to those of the Associated Press in handling news. This indicates how rapidly newspaper proprietors have discovered the value of telegraphed pictures and illustrations.

## The Improved Collotype

"Photoengraver," of San Francisco, sends a couple of post cards produced by the Detroit Publishing Company of some California scenes and some picture cards from Europe, and asks how they are done. He thinks that halftones by letterpress cannot compete with them.

The cards he sent are superior to the usual post cards. The Detroit Publishing Company was famous for the excellence of its planographic printing, which was done from stone and has not been equaled since the firm went out of business. The European cards are printed from gelatin, the method being known as collotype. Many improvements have been made in collotype of late years, and now that the temperature and humidity of the air in shops can be regulated to a certainty, collotype is more of a commercial proposition. Instead of printing from gelatin-coated plate glass on a flatbed press as formerly, collotype is now printed from copper, aluminum, or zinc gelatin-coated plates drawn around the press cylinder of direct-printing rotary presses on sheets 60 by 40 inches. Those who, like our correspondent, are interested in this subject are advised to read an extremely practical article, entitled "The New Collotype," by R. J. Caffin, in "Penrose's Annual," 1929, pages 164-67, which will be found in any up-todate public library. Capable workmen may be had by inserting an advertisement in THE INLAND PRINTER.

## Preservation of Bindings

A pamphlet known as Leaflet 69-L, and entitled "Preservation of Leather Bookbindings," has been issued by the United States Department of Agriculture. The authors of this work are R. W. Frey and F. P. Veitch, and the information presented is based on the results of work on dressings in the leather laboratory of the Bureau of Chemistry and Soils. A copy of this leaflet may be secured by addressing the Office of Information, the United States Department of Agriculture, Washington, D. C.

# The Typographic Playboys Have Gone Native!

V too quiet on the typographic Potomac. Printers haven't had enough excitement-nothing to do but set better composition and print it better. They want novelty, something entirely different. Modernism made a good plaything, but somehow that has passed out of the picture. A few finicky advertising managers got the notion that their prospects

7 JE'RE off again! Things have been fluence. It reaches back to the beaded belts and painted wigwams of the first Americans. Protagonists of the American influence even go native to the extent of the obviously Sioux and Navajo designs on the two covers reproduced. Aren't they masterful in their primeval barbarity? Can't you just feel the sough of soft winds through pine forests where braves tread enemy trails while squaws





The desire for a style of typography truly representative of America is entirely praiseworthy, and The Inland Printer hopes that one may someday be achieved. However, this magazine can only frown upon the misguided effort indicated by these bizarre, ugly covers. They evidence a disregard of the objectives of typography, and suggest that types and type ornaments are objects to be toyed with as the child plays with blocks

wouldn't strain their eyes to read illegible advertising. Advertising managers are stubborn fellows, so that was that!

But something must take modernism's place. Oh, yes, indeed! Think of those poor suffering printers, surrounded by Garamond and Cloister and Caslon and yearning for something fresh and novel more adequately to express their personalities! Ah! Why not the American influence in typography? Indeed, why not? And thus the great idea was born which was expected to swing the typographic trend as toward a new utopia.

But what is this American influence? Why, the arts and ornaments of Lo the Poor Indian, of course! Not the oilwellowning, Packard-driving aborigine; no, farther than that goes this American in-

weed potato patches? And can't you see the average compositor under the American influence, his eyes flashing, take the stick in hand for the masterpiece as he declaims, "This is indeed my opportunity for self-expression!"

Such is the American influence, described by its chief advocate as being "based on and inspired by things which are typically and exclusively American." One printer was so rude as to say, after examining the specimens, "Well, they certainly went a long ways for what they got!" Such poor diplomacy-no doubt governed by love of truth! But, if these be the American influence in typography, will someone please register THE INLAND PRINTER as being emphatically -yes, violently-pro-European?

# Collectanea Cypographica

By HENRY LEWIS BULLEN

## Delight and Satisfaction

De who has learned to love an art or science has wisely laid up riches against the day of riches; if prosperity come, he will not slumber and forget himself in the lap of money, or spend his hours in counting idle treasures, but be up and brishly doing; he will have the true alchemic touch which is not that of Midas, but which transmutes dead money into living delight and satisfaction.

-Robert Louis Stevenson.

# When the Instructions of Printers' Associations Were Obeyed

On November 1, 1787, at the request of the officers of the Guild of Parisian Printers and Publishers, the King's Council of State issued a decree suppressing a stereotype printing office, the proprietors of which had abused a privilege granted to them by this guild. A copy of this decree is on file in Collectanea's library—"Arrêt du Conseil d'Etat du Roy, portant suppression de l'Imprimerie Polytipe, du Ier Novembre, 1787."

It is set forth in the decree that, in consideration of having invented a new method of stereotyping, three printers, Hoffman, Benfeld, and Hoffman, were, on December 5, 1785, granted the privilege by the guild of adding an additional printing office to the thirty-six recognized by the guild in the city of Paris on that date, on condition that they would print only from plates and not direct from types, and would in all other particulars conform with the regulations of said guild. It having been proved that these men were printing from movable types and had also violated copyrights of other guild members, the privileges granted to their stereotype printing office were by this decree revoked, their plant closed, and their entire equipment confiscated and sold at auction for the benefit of the guild, under the direction of the lieutenant-general of police, "who shall distribute this decree in the usual places, advertise said sale, and have the decree entered on the registers of all the municipalities of the realm." The decree is countersigned by the master of the guild and his four assistants.

From the above-given decree it appears that no printing office could be operated without the consent of the Guild of Parisian Printers and Publishers, and that infringers of the regulations of the guild were in peril of severe punishment. What association of printers in the United States can so effectively enforce its regulations? Collectanea believes in compulsory occupational associations, each having power to regulate its members and to enforce its regulations.

# The Antiquity of Modernism in Letter Designing

The reproduction herewith is of a calligraphic letter design of 1545; it is named Lettera Moderna. In earlier centuries of typography several books on calligraphy were printed, all from engravings. What purpose they served is not apparent to Collectanea. They had no influence and were no aids to typography. The arts of the calligraphers and the type designers are at variance: one

Pomine cominus
noster quam admirabile est nomen tuum in universa terra.
A abecd efg bik
lmnopqrestur
ryz zoz :
Valatinus Romæ
scribebat.
A, D, Llv.

The Lettera Moderna, a modernistic letter design of 1545 which was not accepted by the typographers until three centuries later

is of the pen, the other of the graver; one is as free as air, the other keeps the designer in a straitjacket of mechanical limitations.

In this fact is found the reason why almost all the good letterers of today are not capable of making desirable type designs. Generally there is back of every designer who has sold a design to a typemaker an experienced type letterer whose task it is to make this outside artist's design effective and salable by virtually redesigning it. This

was true of Cheltenham, the credit for its enormous success being mostly due to the redesigner. It is true of 90 per cent or more of the type faces now in use. Collectanea has been in long and close contact with type designers, and knows of only one—Frederic W. Goudy—who thoroughly understands the limitations imposed on a design by the mechanical difficulties under which the typemakers are forced to work.

But to get back to the Lettera Moderna of 1545. Typography in 1545 was entering upon its most glorious period, but no outline letters, such as Lettera Moderna, were made for printers before the eighteenth century. This was because in the sixteenth and seventeenth centuries the printers' activities were almost entirely confined to bookwork, and most sensibly the printers of that period, many of them great masters, resisted the "modernistic" florid tendency of the calligraphers. Imagine the difficulties of reading a bulky tome with the text set in outline letters! Always, since 1545, the "modernistic" tendency has been away from readability. Whenever and wherever this tendency prevailed typography went to the dogs. At this very time, with a few modernists still blatant, the type designs which really dominate in American typography are those which dominated in 1545, and which will continue to dominate in 2030.

It is to be expected that printers whose appreciation of style in typography is only skin deep, and their customers who know less, will from time to time grow weary of the classic designs-classic, because they are accepted as standards of excellence by men who derive their authority in such matters from sure knowledge obtained by conscientious study. The reactions in former times from the so-called "modernism" have always been healthy. There is always reinvigoration. The printer who really knows his art will guide his clients in paths of typographic clarity, dignity, and pleasurableness to the eyes. Printers who are led by their clients into the paths of jazzdom are advised to let them have jazz-the more the better.

These changes in fashions are good for the typemakers. The lamentable pleas for standardization are amusing. Are not the alleged sufferers from the floods of new designs capable of limiting their selections of type faces? The list of the type series they wish standardized to the exclusion of other type faces proves them to be incapable of making the selection—hence their efforts to be exempted from the temptation to buy too many different type series.

After De Vinne, the printing house of Bartlett & Orr stood highest in reputation in the field of commercial printing in New York City for many years, under the dominating typographic influence of Louis Orr, a great printer, who used the fewest number of type faces of any printing company in America. Today the Bartlett & Orr concern considers itself up to date in the matter of type faces, but its work is not so good as it was under Orr's direction, though its business is more extensive. Would Orr have maintained his conservatism in 1931? Who could answer that question?

Collectanea sees that the wage cost of the so-called "modernistic" printing is higher. Each composition takes more time than if done with the better classic type families. As 1931 begins there is a vital necessity for deep and wise thinking. As for leadership, I know of one who is thoroughly safe and sane: J. L. Frazier, as he expresses himself in the ever-reliable INLAND PRINTER. Follow his advices unhesitatingly.

## Typographical Errors

When Collectanea was a comp, so long, long ago, the man who set a clean take of straight matter had an advantage over the careless or ignorant comps. If a man had no more than three errors (not involving an overrun) he was excused from correcting them, even if it were the first take on the galley. And if the following takes were equally clean, the comps who set them were excused from correcting them, so that the setter of the first take that showed four errors might have to correct all the cleaner takes preceding his. This was an encouragement to set clean matter.

Collectanea formed the habit of reading his matter line by line, and found that it paid to do so. He doesn't know what the rule is nowadays, but feels fairly sure that more errors appear in current straight book and news printing than in the old days. Collectanea finds some most fearfully careless composition coming from the machines, with too many errors attributable to inexcusable ignorance. Day by day he has a great deal of typewriting done by young women, all done rapidly, with seldom an error, even when the "copy" is dictated to them, in which instances there is a double chance of error. When he reads a "dirty" proof he is amazed that very well paid men, who have served an apprenticeship, are so frequently outclassed by young women who work under a great intellectual strain for half the pay the men receive.

Such men are a disgrace to the printing industry. Other kinds of mechanics would not be able to "get by" if so inefficient in their respective trades. Collectanea wonders if the stupid comps ever blush for their "dirty" proofs. Such men should be penalized in some way so that they alone would have to be the losers.

### Something Original by an Art Director

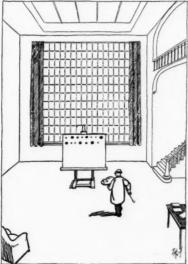
Typography has achieved a new dot! By courtesy of Judge, America's leading humorous periodical, Collectanea submits on this page a view of the atelier of a designer of a quite new dot. There have been round, square, and octagonal dots, but never before



a triangular three-cornered dot such as is illustrated here. The dottiness of modernistic typography is now as dotty (in a less technical sense) as its most crazy admirers could possibly desire.

Naturally the fame of the master of the dot is assured—his assurance is recognized, and his portrait frequently adorns the trade periodicals. Now he is a chief among the uplifters, that is, one who 'lifts type designs, and confers authority on the 'lifted designs (1) by renaming them, or (2) by adding his client's name to the original names, or (3) by adding his own name (greatest of honors!) to the 'lifted design, or (4) by changing the punctuation signs, making the "S" upside down, and adding other eccentricities (to which genius is said to be allied), such as this masterly dot. The ways of the 'lifters are many and devious. Typography has waited long for evidence that a 'lifter can be not only an art director but also "a artist," and therefore entitled to all the self-laudation that the advertising of marketers of masterly dots demands.

The lunatic fringe of typography up to a few months ago seemingly had the "front page," but let it not be forgotten that those who will expend the most of the advertising fund this year will demand the use of types



A director of typography evolving his masterpiece—the Triangular Dot. See the article "Something Original by an Art Director"

which can be read without eyestrain. (It would be a poor bargain if a housewife, after studying many carpet advertisements, should discover the carpet that matches her dress at the expense of her eyesight.) Only the foolish will pay for type compositions which are difficult to read.

Torturing the forms of the alphabet began with what used to be called "job" printing, a little more than a century ago. Thrice in every generation types go "modernistic" and vulgar and "different." When the merit of a type face is summed up in the word "different," it is in order to ask "Different from what?" Usually the difference is such as to put it out of use in two or three years, killed by disgust. In the lifetime of the users the "different" types will amuse and amaze us as much as the crinolines of our greatgrandmothers and the college clothes of our youthful years would amuse us today.

As a panacea against a craving for types the only merit of which is that of being different, the study of The Inland Printer's Typographic Scoreboard is recommended. Also observe the huge advertisements of the important periodical-advertising mediums—
The Saturday Evening Post and the like. They know; they are wise; they have not gone "modernistic"; they wish to reach the brains of their public and hence do not distract the reader by means of typographic acrobatic stunts. Be guided by The Inland Printer, the true leader in opposition to this outbreak of typographic measles and mumps which threaten the progress of only the immature and inexperienced.

\* \* \* Charlotte E. Morgan, assistant professor of English in Hunter College of New York City, the college that teaches the teachers of the future, and a lady of ability, has written a book on "The Origin and the History of the New York Employing Printers' Association: the Evolution of a Trade Association," which is published by the Columbia University Press, as an addition to that university's distinguished publications on history, economics, and public law. The price is \$2.25. The address of the publication office is 2960 Broadway, New York City. The history of the evolution is dealt with in periods: the Colonial (1693-1781); the Nationalistic (1781-1832); Industrialization (1833-50); Industrialization (1850-63); the New York Typothetae (1863-73), and revival of the New York Typothetae in 1887, followed by the Ben Franklin movement, the Boards of Trades, the Printers League, and other more or less local organizations to date. The book should have a place in the library of every master printer who believes in organization and who is loyal to his local printing-trade organization.

The Supreme Court has said: "Good will is the disposition of the customer to return to the place where he has been well served." The disposition can be so fixed that it becomes a habit.—William Feather.

# Business Review for January

THE TURN of the year has witnessed some improvement in the general condition of business. Although still a bit weak from lowered vitality, the patient is able to sit up and to take cognizance of what is going on. Large forces of workers have been recalled to their old places in railroad shops, while in the automotive industry, which is resuming operations, 70,000 men have been reported as going back to work in a single week at the various Detroit plants. All this of course has a stimulating effect on the iron and steel industries, and in time it should have a favorable influence on other lines of business.

To be sure, the strength of the patient must not be unduly taxed. A slow but steady progress in this present period will probably result in a more healthy condition later on, without the danger of a relapse. It must be remembered that our business structure received a severe shock. Business failures throughout the country in 1930 surpassed the 1929 total by 4,246, with liabilities of more than \$185,000,000 above the figure of 1929. Added to this, there were nearly 500 more bank failures, involving approximately \$690,000,000 more than was recorded for the year 1929. Nevertheless, the main business structure of the country is going through the crisis in a remarkably encouraging manner.

During periods such as we have been passing through a natural process of elimination is always going on. Weak concerns, many of which should never have been started, optimistically launch forth in periods of expansion, thinking only of the opportunity for immediate profits without giving a thought as to what may happen when a testing time comes. These are the firms which have been unable to resist the pressure and consequently have been torn from their moorings and swept over the falls.

Two definite steps toward increased business activity have been taken during the first month of the new year: the consolidation agreement of the eastern railroads, and modification of the packers' Consent Decree. The former should go far toward eliminating uneconomic and wasteful transportation, and the latter reopens the way for the use of the vast machinery of food distribution owned and operated by the packing companies. Refrigerator cars, wagons, trucks, refrigerator salesrooms, and other appurtenances for preserving and distributing food will again be used for the benefit of agriculture, which produces the various kinds of food products, and of the public which consumes them.

Taking everything into consideration, the business situation is considerably healthier today than it was a year ago. Indebtedness and inventories have been reduced. Industries have cut down expenses and renovated plants in preparation for the expected revival. To be sure, it is not possible to set down any actual time within which business will return to what we call "normal," but indications point toward an upward swing.

The year-end reports of the leading banks have contributed much to business confidence. Their published records show that our leading financial institutions are sound and strong and in a remarkably liquid condition. Financial confidence is growing steadily and encouragingly. And, with confidence restored, business is bound to recover.

## Selection of Paper for Thermography

A report issued on February 1 by the Thermographic Group of the New York Employing Printers Association contains helpful information on the selection of the paper for use with thermography, or raised printing. Included among the facts given in this report are the following:

Thermography is the art of producing engraved and embossed effects for all purposes without plates or dies; zinc and copper etchings, wood cuts, and type are used in thermography. The idea that special papers are required in obtaining the best results with this process is erroneous. It has been found that about 85 per cent of the papers manufactured are suitable for use with this process, the balance being represented by such stock as soft book paper, soft cover paper, uncoated blotting stock, etc. For example, either bristolboard or bond paper can be secured with a hard finish in preference to a soft or vellum finish, and the same is true of all other grades of paper.

The thermographer should take into consideration the finish of his paper if he is to produce good work. The uniformity of surface and quality of upstanding fiber of a sheet may be determined by holding it level with the eyes and noting the fiber stand. This visual test also gives a good idea of the finish by showing the amount of light reflected from the surface. The thermographer must always select a paper finish which will require very little impression and will not absorb ink, but in doing this he has a wide range of stocks from which to choose.

Consideration given the selection of paper will be reflected in the character of the completed work. Regardless of what care is exercised in choice of type, ink, composition, and presswork, if the thermographer has failed in his selection of paper the work will disclose this failure. It is always possible for the thermographer to suggest a paper stock that will fulfil the requirements essential to the most satisfactory results.



Attractive new plant of the Los Gatos Mail-News and the Saratoga Star, at Los Gatos, California. In its mellow Spanish effect the structure harmonizes pleasingly with the dominant architectural note in that territory, and it is a distinct credit to the community

# I.T.U. Delegate Cards Show Type Styles for the Last Forty Years

By THOMAS C. RYTHER

ost of us have a pretty clear idea as to how we would feel if we were to stroll into our church on a balmy Sunday morning in June, dressed in a suit of the vintage of the nineties. We also have some conception of our feelings if seen on the highway behind the steering apparatus of one of the early gas-buggies that used to frighten horses (and drivers too) several years later than the nineties.

Applying the same test to our own profession, how would a printer or publisher feel if he walked into a strange business office and presented his professional card, printed in accordance with the prevailing style of 1890 or 1896? How should he feel? Since the answer to the last question will depend considerably on personal opinion, each reader will be left to supply his own. Many will assert that a lot of 1930 business men, even printers and publishers, are using business cards which should have gone out of date with the ox-cart, and that they are blissfully ignorant of the fact. The proof offered for this assertion will be the fact that a great many business cards, as well as business and personal stationery, are printed in the block-type faces, which in truth are several years older than the first crude automobile which years ago menaced the highway.

Evading for the moment the question of whether or not the use of block type is an indication of being a pace or two behind the times, it might be worth while to say that a piece of printing could easily be in a type face a century old, yet conform to every modern requirement; it might be in a new type face, yet appear to lag quite a number of years behind the times.

Just what was the style in business and personal name-cards in 1890? Had there been a marked change by 1900? What was the typographical trend of such cards from 1900 to 1920?



Progress demonstrated by contrast. Two cards given out during I.T.U. conventions by J. D. Gavitt, who supplied the large collection upon which this article is based. The first was used at Boston in 1891 and the second at Charleston, South Carolina, in 1928

There are no doubt many members of the old school in the printing profession who have a pretty clear picture of what sort of business cards were used in 1890, and of what the general trend has been. But it is safe to bet that a majority of us know next to nothing about what a name-card par excellence in 1890, or even in 1910, looked like. So a study of the facts in the case, via the sample route, is interesting and enlightening.

Through the courtesy of J. D. Gavitt, of Lawrence, Kansas, the writer has examined some two thousand cards which were collected by Mr. Gavitt between 1885 and 1928. In some respects this examination might better be termed "fondling," for it proved difficult to handle

many of these cards in an impersonal manner. The collection was assembled by Mr. Gavitt as International Typographical Union delegate to that organization's annual convention, the initial convention attended by him being in 1890 and the last one in 1928.

It was customary, according to Mr. Gavitt, for each delegate to exchange cards with a majority of the other delegates present. Naturally a craftsman's pride in his product prompts each to desire to present a card as good as the best; and therefore, particularly in the early years, many delegates did the actual printing of their own cards. On this basis, and judging by the excellence of the cards of recent years, we are perhaps

Table I
(In terms of per cent)

Year	All Block	Some Block	Script and Block	All Script	Script With Miscellaneous Faces	No Script or Block	Some Old English (Gothic)	Old English and Block	Signature Cuts	Miscellaneous
1890	28	12	44 50 20	3	0	0	2	0	8	3
1891	16	16	50	4	4	1	3	0	1	5
1896	27	25	20	8	6	2	8	0	3	1
1920	44	8	.3	0	0	35	7	3	1	1.7
1926	31	9	.4	0	0	52	.4	.2	.5	6.5
1927	30	9 15	.2	.2	0	48	.2	. 1	.4	5
1920 1926 1927 1928	30 32	14	.2	.3	0	2 35 52 48 48	.6	.1	1	3.7

The above-given table represents a study of the type faces used in cards presented by delegates at conventions of the International Typographical Union for a period of three years during the nineties, and for four years since 1920, and furnished by J.D. Gavitt, Lawrence, Kansas.

cent respectively of the total number

were printed in a combination of block type and script, the name line in most cases being in script and the smaller lines in block. (See Fig. 1, Bonnell, for example.) In examining the cards for these years, this combination appeared so often that it evidently was considered the standard for good taste. In no years since has any one particular type of card

predominated to such an extent. This standard had lost out completely by

Table II (In terms of per cent)

		(222 0	or per cent,		
Year	All Block	Some Block	Script and Block	O. E. and Block	Total Per cent using Block
1890	28	12	44	0	84
1891	16	16	50	0	82
1896	27	25	20	0	72
1920	44	8	.3	3	55.3
1926	31	9	.4	.2	40.6
1927	30	15	.2	.1	45.3
1928	32	14	.3	.1	46.4

The second column in Table II shows the percentage of cards, for the years studied, which were composed entirely in some face or faces. The last column shows the percentage of delegate cards which were found to contain some block ("gothic").

justified in assuming that I. T. U. delegate cards are typical of the best cards produced by the printers of the country.

The accompanying tabulations, tables I and II, representing many hours of careful study, give a fairly concrete picture of what the trend has been in type faces, particularly as regards block or "gothic" type faces. The illustrations presented speak for themselves, particularly toward proving the statement already made that cards set in sans-serif faces today need not-in fact do not except in exceptional cases—resemble those set in the same faces in 1890.

It has been a noticeable fact in this study that many cards seem to be a long way in advance of the styles, while others are just as far behind. In the 1896 group were found cards which compared favorably with many of the 1928 ones. Also, in the 1928 group were found a few which would have passed readily for the old-timers of 1890 or 1891 except for the dates. In other words, we printers are apt to get either farther behind or farther ahead with the style of our

printing than we are with either our clothes or our automobiles, for reasons which are not altogether clear.

1920, the 50 per cent rating of this group in 1891 having fallen to the decidedly negligible amount of .3 per cent.



Fig. 2.—These cards were collected by Mr. Gavitt at the 1891 convention. Besides being die-cut Mr. Maxwell's card was finished off with beveled gold edges

The outstanding feature of the 1890 and 1891 cards was that 44 and 50 per

Perhaps the next interesting fact noticed will be that based on the information in the sixth column of Table II. In 1890, 84 per cent of all the cards contained some block. This figure is a little misleading, for only 28 per cent of the 84 per cent were entirely in block, while the remaining 56 per cent contained the block sparingly. This fact holds true for the years 1891 and 1896. For the last four years which this study includes the total percentage of the cards containing "gothic" or block has dropped considerably (from an average of 79.3 per cent for 1890-91-96 to an average of 46 per cent for 1920-26-27-28), as seen in the sixth column of Table II.

From the second column of Table II it will be seen that the percentage of cards set entirely in block has remained more constant than any other column in the table. In 1890 it was 28 per cent and in 1928 it was 32 per cent, a difference

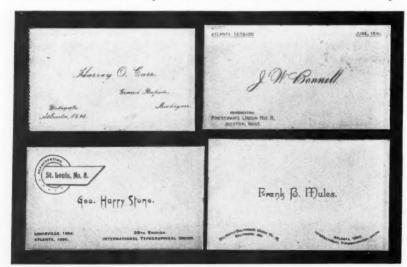


Fig. 1.—Cards presented by delegates to the 1890 Atlanta convention of the International Typographical Union. Approximately half of the delegates' cards that year were printed in a combination of block type and script, the latter being ordinarily used for the name

of only 4 per cent. The average for the seven years studied was around 30 per cent, 16 per cent for 1891 being low and 44 per cent for 1920 being high. The slight variation from year to year of the figures in this column leads us to suspect that for each and every year since 1890 close to 30 per cent of the cards in this particular field were set entirely in some block letter. And there have been some wilder guesses made than that this would hold true the country over.

Column 7 of Table I holds especial interest for us. In 1890 there was no card but what contained either script or block ("gothic"), and we have already said that 84 per cent of them contained block. In 1891 all but three contained either script or block, and also in 1896 all but three showed these type faces (we have shown these six cards in Fig. 4).

Following down to our present-day group, we find that, in 1920, 35 per cent of all the cards contained neither script nor block, and, since the script was so little used as to be a negative quantity, we are safe in saying that 35 per cent contained no block. This percentage had jumped to 52 in 1926 and remained constant at 48 for 1927 and 1928, which would lead us to conclude that, though block is widely used, almost half of the printers of the country find it entirely possible to get along without it.

It is interesting to note that as early as 1891 cards were printed, perforated, and bound in books, to be detached as used (see Fig. 1). Some of us may have imagined this to be a recent trick.

Printed signature cuts have been used some throughout the years on name-cards. The exact extent to which they were found in this study is shown in the next to the last column of Table I.

Many of us have for years harbored a grudge against the particular brand of "gothic" which has been found available in most plants. A majority of plants have for a long time had some version of a series commonly called "lining gothic" -and little else. Many who have thoroughly disliked it are looking with interest toward such new developments as the Mergenthaler company's Metrolite and Metroblack-a sans-serif face with promise. In this connection it will be worth while to take a glance at Fig. 2, which shows a number of variations in block which were available in 1890-a majority of which soon fell by the way-

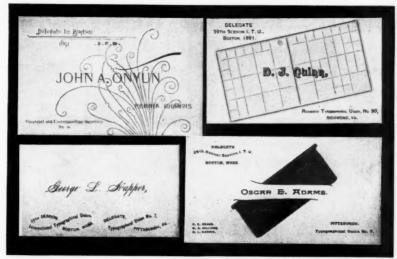


Fig. 3.—Ornate styles given out at the 1891 convention. Note the curved lines used on Delegate Happer's card and the type case which was set at an angle on Quinn's. The composing rule which was employed in the card of Mr. Adams was printed in silver

side. But our point is that some of them resemble the newer sans-serif creations.

While what has been said here concerning block type is based merely on personal opinion—and each has a right to his own—there is little doubt but that the slogan "When in doubt use sans serif" has been sadly overworked. There is slight question but that the tendency

to use sans serif on everything has in the main been responsible for the reaction against it. We don't like dandelions because there are too many of them and because we see them in so many places where they don't add any to the looks of things. It's the same way with sans serif.

In Fig. 5 we have shown cards set in block and in other faces—a majority of



Fig. 4.—The three cards on the left are from the 1891 convention, while those on the right were distributed in 1896. Of 350 cards from the 1890, 1891, and 1896 conventions only the six here shown entirely avoided the use of the then conventional card types, script and block. The Turner and Sturgess cards reproduced here are set in the De Vinne face, which was largely employed for advertising-display purposes during its time



Fig. 5.—Recent cards which in comparison with those heretofore shown will demonstrate to what extent better type faces have influenced printing quality in recent years



Fig. 6.—This group shows that it is not so much the type as the judgment back of its use that makes or ruins a card. Above are four which more or less fall short of the desirable



Fig. 7.—Cards featured by a facsimile of the delegate's signature, though rather rare, seem neither to have increased nor diminished since 1890. Imitation and genuine wood cards, like the two at the bottom, have been sparingly used since 1896

them presenting pleasing, well balanced arrangements. We somehow believe that the compositors or typographers of these cards would have produced neat cards regardless of what type faces were available. They were craftsmen.

In Fig. 6 we likewise have cards, some entirely in sans serif, some entirely in other faces. All of them are short of perfection—not because of the particular type face used so much as because of poor selection of sizes and poor arrangement. We would conclude that it isn't so much the type face that makes or ruins a card as it is the judgment that is exercised in its use.

However, it is only fair to state that when it came to selecting the cards for specimens which showed real craftsmanship, it was easy to find them in the group in which sans serif had not been used at all. But when it came to finding really excellent samples composed entirely in sans serif the job was not easy; considerable search was necessary. The fact seemed to protrude that in about seven-eighths of the cases where a compositor had started out to produce the card he would really be proud of, his first step was to avoid block entirely.

In Fig. 5 are included about all of the best cards out of two thousand which were composed entirely in block, whereas the real task in selecting the best of those which had avoided sans serif entirely was to know which ones to select on account of there being so many excellent ones. Of all those in block a majority would have to be classed either as ordinary or below. Cards in both Fig. 5 and Fig. 6 have been selected from those used in the years since 1920.

Such faces as Garamond, Caslon, and Bodoni are always standard, and most of our recent modern faces work well with one of these standard, legible faces.

—Gilbert P. Farrar in a recent article in "Printers' Ink Monthly."



A card emphasizing the return in popularity of block type styles and demonstrating a popular and effective manner of layout

# NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, subscription plans, etc., should write to Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

## Radio Programs Should Pay for Space Used

Why should newspapers publish radio advertising-program announcements without payment therefor? That is one question now agitating not only the large metropolitan dailies but even small-town daily and weekly papers.

When publishers have asked us about it we have said, "No, don't do it!" Radio is capable of advertising itself as a popular appeal to the fancy for amusement but it can never afford the permanent appeal which the printed forms of newspapers carry to people who have to ponder and check over what they see and hear before they act. Why, then, should the newspaper contribute to paving the way for more radio efficiency as an advertising medium when advertising is the life-blood and specialty of the newspaper itself? Let the radio pay for its advertising and newspaper help.

"But," the manager of one daily says, "our readers want this radio program every day so that they may know what to tune in on and when." So far as that applies to purely public and educational affairs in which no private concern is interested as an advertising proposition, well and good. Newspapers always have contributed and always will contribute to the dissemination of such information, but do they have any more reason to herald and exploit the average radio program without pay for it than they have to run the delightfully prepared plates giving "news" of the importance of delicious California fruits as an article of diet and concomitants of menus?

Some publishers declare that it is futile to stand in the way of progress and to refuse to print a thing which their readers want just because it is competitive with the publishers' own business. There is that question in the whole matter, and, by and large, it is to be considered seriously. But if such sentiment is to promote the radio as an advertising medium while the radio does not promote the newspapers as an advertising proposition, where, one might ask, is the fairness of the exchange from the publisher's point of view?

It would be our contention that there are enough advertisers spending millions of dollars for radio hookups amply to warrant the radio people in spending a few thousands of dollars for newspaper space in which to inform listeners where and when they may expect certain programs, and in whose interest such programs are being broadcast. At present we often find severe criticism of newspapers for the printing of alleged radio programs which fail to materialize and which newspaper readers have put themselves out to reach at a time specified. If all such radio program periods were inserted by paid agencies there would be less likelihood of such disappointments as well as a definite source at which to





First and third pages of a characterful folder by the Oregon printing firm named. On the third page the clouds and foreground were in silver, tree and strip of land in pale green, and the text in salmon

## Advertising the Importance of Advertising

The foremost authorities on retailstore advertising throughout the United States maintain that from 2 to 3 per cent of the gross sales should be invested in advertising during the year. According to statistics prepared by the Harvard Bureau of Business Research and also the Northwestern University Bureau of Business Research the following percentages of gross sales are usual and correct for the advertising expenditures for the various types of retail stores:

Department stores, 1.9 to 3.1 per cent; grocery stores, 0.4 per cent; haberdashery, 3.3 per cent; women's-wear shops, 3.1 per cent; furniture, 6.3 per cent; general merchandise, 1.5 per cent; drug stores, 0.8 per cent; cleaning and dyeing, 3.3 per cent; electrical shops, 2.7 per cent; hardware, 0.9 per cent; jewelry, 3.1 per cent; restaurants, 3.1 per cent; millinery, 2.2 per cent; music stores, 3.3 per cent; shoe stores, 2.9 per cent.

The population in every community changes at a rate far more rapid than most people realize. In some cases it is 25 per cent in three years. For that reason, if for no other, continuous advertising and presentation of a firm's name and business are as vital as window displays and stock upkeep. Every customer won, added to the customers already patronizing a business, fills the place of another customer who is moving away or is otherwise lost to the business.

The retailer who adopts an advertising-budget plan and consistently follows it has a definite and tangible proposition. You never hear it charged that some of the biggest stores and businesses price their goods higher just because of their advertising. Henry Ford and Chevrolet spend many millions in advertising to make it possible to make more cars and sell them cheaper. However, the budget will permit of fluctuation and may be changed from month to month, depending on weather and other conditions, but

over the course of the year it may be followed as a correct and safe guide.

It is unfair to advertising to expect it to do all the winning and keeping of trade. The most that advertising can do is to get customers into the store. From that point it is up to the management and sales force to make it profitable. A good stock, well selected and displayed, with clerks well informed on the goods and values offered-these, together with smiles and assurances of honest satisfaction, must accompany advertising to make it pay. Advertising is worse than wasted which brings customers into a place to be ignored or insulted by anything or anybody. The clerk who sneers at or shows no interest in the lady wishing to buy a medium-priced hat or coat may be offending the very customer who next year will be in a position to spend five times the amount for that purpose.

People who pay for newspapers to read are not doing so to help anybody but themselves. They enjoy the newspaper as a family and community necessity, and whatever is presented in the newspaper interestingly and attractively is as sure to have their attention as a nice window display is to have their admiration. The newspaper is the window display carried right into the homes of the people—hundreds of times multiplied in its effectiveness, accessible to all, and comfortably viewed with interest—to convince and profit all concerned.

#### Fifty-Fifty Advertising

A reader who does not take kindly to the idea of the local newspaper publisher selling local dealers on a fifty-fifty basis of advertising the goods on his shelves, writes his opinion on the subject thus:

"We believe manufacturers make a mistake to leave advertising entirely to the newspaper man and expect him to solve the problem of publicity after they load up the dealer with goods. To commence with, they should help these fellows from the country to see and realize all the benefits of advertising, and place their goods upon a basis where they can give the local dealer an advertising allowance and see to it that he uses it, or else pay the bill for a certain time for him. A local newspaper man can do wonders in lots of ways, but when he approaches a fellow who looks upon an advertising bill as a piece of useless extravagance, he has a hard job.

"We have an implement dealer here, a dandy fellow, who has a wagonload of cuts and ads in his place of business. But he does not do \$50 a year in advertising. If the cost of those cuts sent him could be paid to the local newspaper, and no cuts sent out except those that would positively be used, much of practical benefit would be accomplished."

## Along With the Bread Please Pass the Butter

We note quite frequently that writers for business publications and newspaper magazines are trying to discourage publishers in their very evident desire to promote "foreign" or national advertising by preachment that it is local advertising that builds and makes the paper, and that the local advertising rather than national should receive the attention of the newspaper publisher.

But why cannot both local and national advertising be promoted vigorously at the same time, without hurting either? Why discourage any extension policy as to national advertising, if there is a possibility of promoting it? Do you know what national advertising amounts to in many good local newspapers? It comprises almost the entire profit made in publishing the newspaper.

There are many good local newspapers with local advertising and circulation rates quite adequate to make the paper pay its publisher very well-that is granted. But there are also many local papers, and more particularly the small dailies, where the national advertising will amount to above 20 per cent of the total, and this national business represents most of their profit. National advertising in a big local weekly paper can be promoted with the help of one girl at the advertising desk, or by the proprietor himself. The local advertising in the same paper must usually be promoted . and worked hard by a special man for the job. Often the local-advertising man is also competent to promote the national advertising, but not always. He might muff the ball and bungle up the whole game in bad shape.

And when it comes to handling the copy, billing, checking, and collecting for national advertising, we have doubts whether this is more than a mere fraction of the cost represented in getting and handling the local advertising. Usually plates or mats are used for the na-

tional; but it is a costly cut-and-copy service for the local, and then composition, proofs, checking, billing, and collecting—when you can get it.

We are told of instances this winter where local newspapers have been faced with losses running into the hundreds of dollars on account of bankrupt or straitened local advertisers. But there is no discounting the expense and effort they have made to handle it. A national advertiser or agency that fails to pay the newspaper is a rare thing.

National-advertising copy is nearly always provided with the help of artists and experts who make their ads attractive, interesting, and appealing. If the subject matter is decent and apropos, no newspaper is disfigured or discounted because of the national copy provided, no matter what the amount of it. And our practical opinion on that is perhaps as good as the "expert" opinion of anybody else may be.

Give us a local paper with standing and quality which merit a lot of national advertising to go along with the local. We have camped on the doorsteps of dead merchants and business men often enough to know that they do not come across either freely or liberally, except in the height of their business season. And the inventive genius of all the advertising men we have hired has failed to change them. They will sometimes take inspiration from the classy copy provided and paid for by national advertisers whose goods they handle, and others whom they know to be sterling in character and smarter than they.

With the local bread to sustain our faith in the town we live in, please pass the national-advertising butter!

### Daily Farm-News Writers Organize

The daily-newspaper farm-news writers convening in Chicago on December 1 formed the nucleus for a permanent national organization of such writers. The following officers were elected to serve for the first year: Paul A. Potter, farm editor, Chicago Tribune, president; J. S. Russell, Des Moines Register-Tribune, secretary-treasurer. The executive committee consists of Fred Janette, Detroit News; C. F. Collison, Minneapolis Tribune; Paul A. Potter, Chicago Tribune; Charles Thacher, the Manitowoc (Wis.) Herald-News, and J. S. Russell, of the Des Moines Register-Tribune.

The group, in presenting its aims and purposes, describes itself as "An organization of daily-newspaper farm-news writers to foster a more widespread recognition of the importance of farm news intelligently handled in the daily press." Full membership is limited to those persons who specialize exclusively in farm news on daily newspapers and whose work is entirely with the news department. The annual meeting of the new organization will be held each December at a place which will be designated by the executive committee.

President Potter states that the organization at present has the names of forty-two men who specialize in farmnews copy on dailies, and that he believes that there are more, especially in the West and South.

## Beware of High-priced Premiums!

The weekly-newspaper publisher in a small town wrote to this department inquiring whether it would be wise for him to take on, as a premium for subscriptions, sets of silverware valued at \$6.25—good, old-fashioned true-blue silverware! And we replied, "No!"

If it is the desire of the small-town paper to use premiums these should not be of such value that the publisher has to sell the premium rather than the newspaper. He would at least have to get his money back, and then it would be a question whether he could get anything at all for the paper. Only one out of possibly ten households would be at all interested in the silverware, while on some inexpensive premium of household use and value the newspaper sale may be

made and the premium should be an actual aid in selling it.

Another angle to the high-priced-premium problem is that frequently local dealers feel that the newspaper is going out of its way to set up competition for stores that handle such goods, and these resent the offer of silverware or of any other article worth several dollars wholesale, at a price perhaps only half what the dealer has to ask for a regular stock article. The publisher may not hear from the dealer that he resents the use of such a premium, but he will resent it just the same, and will cause the publisher sufficient loss to offset any possible advantage he may have gained in his list.

If premiums are to be used, they must be something of universal use, and an article that may be purchased in quantities at such a price that they may be given away or, at most, sold with the paper for a few cents extra. That is especially true right now when times do not promise a great cash harvest in any one line of endeavor.

## Some Timely Comparisons

A recent report of advertising business and circulation of some twenty-six New York State weekly newspapers affords some interesting comparisons.

Local and display advertising in these papers for the month of November ran from 701 inches in one paper of 825 circulation up to 6,119 inches in another paper of 2,200 circulation. The largest circulation which was quoted was 4,557, and this paper showed a gross of 3,595 inches of display for the month.

The average display-advertising rate of these twenty-six papers is \$0.41 an inch, with a total for all of \$10.71 (national). The highest rate an inch was \$0.70, in the paper of 4,557 circulation, and the lowest rate was \$0.30, in several. One paper which has 953 circulation carries a rate of \$0.50.

Of these newspapers nine are eightcolumn papers; all but one of these use a twelve-em column. Ten of the twentysix papers have the twelve-em measure. The number of pages printed in each paper for the month of November ran from 32 pages for nine of them to 34 in three, 36 in two, 42 in two, 44 in two, 54 in two, 56 in one, and 80 in one.

One paper reports a classified linage of 6,580 for the month, with another paper showing 4,956 lines. The paper of



An unusual direct-mail piece in the form of a newspaper page, full size, was used to announce the removal to new quarters of the Walter J. Mann Company, San Francisco photoengraver. Employing newspaper layout in the manner shown resulted in production of an excellent attention-getting circular

largest classified linage also showed the largest linage of legal matter, 4,592.

This showing simply emphasizes the variable local conditions, due to special advantages or location, which make possible a higher inch rate in certain cases and a greater local patronage in others. The variation in volume of national advertising may perhaps be explained in the same way. This ran from 171 inches in one paper to 1,615 in another.

## Elimination of the Losses on Commercial Printing

"We are not doing so much in our job department now, because we have raised the prices on a lot of the stuff which we have discovered was being done at a loss. We cannot afford any losses now, as the newspaper is not making the profits it was a year or two ago." That letter outlines a condition which may be quite too prevalent—the newspaper commercial-printing departments are not in every case obtaining the profits their owners suppose they are making.

As an instance, the writer of that letter found on investigation that the paper had been losing money on some farmstock sale catalogs because it had tried to compete with a city shop which made a specialty of such printing. Now either these stock sale catalogs pay a profit to the business or they are not printed.

"We have always undertaken with dread the printing of our high-school annual," the publisher writes. "We never dared to figure all the costs and leaks on that one order because our competitors would take it if we did not. Now we are going to figure it to bring us our costs regardless of the consequences, and will hope to effect economies that will make a profit possible."

These statements carry a truth which will hit home to more publisher-printers than will care to admit it. There is reason to give a little more care and time to figuring work which is done in the newspaper's commercial-printing plant if the owner does not wish to hand over to his customers what he makes in profit on the newspaper. Many incidents direct our attention to this matter as we travel about and talk shop. Nobody will pay the printer unless the customer does, and in fairness he should at least pay an ordinary profit. Talk it over with your competitor and see if it is not possible to adjust your differences.

# Observations in the Field

The placing of the "foreign" list all on a cash basis, writes another friendly reader, has to some degree cut down his weekly-newspaper list. Certainly it will cut down the list—but to the newspaper's profit. People living hundreds of miles away who take the old home-town paper and love it as a dear relative, but who fail to pay for it promptly, are more willing that the publisher shall lose his money than their own.

Every issue of such a newspaper costs the publisher its production value plus the postage. And postage and wrapping total not less than a cent for each issue. If the "foreign" subscriber pays for his paper in advance he is risking nothing, because he is practically assured that the newspaper will be published and that it will reach him regularly during the time for which he is paid. But often the publisher never knows positively that the subscriber will pay him for the paper at the end of each year, and we have yet to see a collection system cheap enough to make it possible and worth the effort to collect from such far-away subscribers. There may be some excuse at times for permitting subscriptions to run several months overdue on strictly local circulation, but we do not know of any such excuse on "foreign."

We should like to hear from any reader who has had recent experience with that independent-chain-merchant controversy—what direction it is taking, and the probable future lineup.

Recently a referendum was held in one state to ascertain what dates would be most suitable for editorial- and pressassociation conventions. The vote was more than two to one in favor of the month of May and the springtime. The automobile is the answer. Spring days are pleasant days on the highways. The ladies like to be included in the pilgrimages to conventions, especially about the time that the spring styles and fashions are being exhibited and when they can "window shop" with comfort while the men are discussing the latest and most approved manner of running newspapers to make more money and better newspapers. The fact that the family car will carry two or three as well as one makes the cash outlay nothing more for

the trip itself, and usually it means only one overnight stay away from home. We speak of only one overnight stay because the same vote showed a preponderance of members in favor of but two days of convention. Some stated: "Two days, and cut out the wasted time, so that we can talk more business."

One of the most unique and successful special editions we have seen was put over during the week between Christmas and New Year's by the DeWitt (Iowa) Observer-an eighteen-page issue and eight columns to the page, with thirty-five uniform quarter-page advertisements. Each advertisement showed most conspicuously a well drawn picture of some styles or customs of "the gay nineties." The styles shown are so humorously attractive now that every cut made a hit with the advertiser as soon as he saw it, and the thirty-five quarter-pages were ordered immediately when the layouts were shown. That the edition was a popular one is proved by the statement of Publisher H. A. Grantham that every extra copy was sold within a day or two, and they had run about twice the quantity of the regular edition. The illustrations also lent themselves readily to local news stories and colorful incidents in local history.

January and February are the usual newspaper-convention months, and we note that many states are announcing their programs for these months. With the conventional papers and addresses fairly well worn out, there is yet strong demand for the real business sessions, those in which publishers present may ask any questions that concern their own business and have a chance to argue on them. Getting at the meat of a proposition that is vital to his own business furnishes enough satisfaction to a publisher to make him feel well repaid for attending a convention. More time, therefore, is demanded for "round table" discussions, and if such sessions are limited to the newspaper publishers and others directly concerned in the business of newspapermaking those who take any part in these discussions will feel freer to express themselves. We offer this suggestion as the result of long experience with newspaper convention programs.

# Review of Newspapers and Advertisements

By J. L. FRAZIER

EUGENE P. EHRHARDT, St. Louis.-Although the border is a trifle strong in relation to the type in the First National Company's advertisement entitled "Safety of Principal," the work you submit is genuinely high grade. The combination borders are unusually attractive and interesting and demonstrate the possibilities in a decorative way which are provided by typefounders' material.

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Belleville (Kan.) Telescope.-Except for the fact that the presswork is a trifle weak, due to too little impression as well as too little ink, the several issues you submit are excellent. First-page makeup is interesting and also attractive, though the addition of one-point leads between lines in the news headings (main as well as subordinate decks) would help. There is enough space around dashes.

GEORGE WILLENS & COMPANY, Detroit. The advertisements set for Clayton the clothier are excellent in every respect. They are especially strong in attention value as a result of the use of striking display set in Neuland and plentiful white space, and are readable because the novel type face used for the major lines is not employed for the smaller display and text, for which the excellent and legible sans-serif Futura was used. The handling is withal extremely simple, which is in itself a meritorious feature.

Winona (Minn.) Republican Herald.-We like to an exceptional degree your seventyfifth-anniversary edition, of which there are one fourteen-page section in the regulation eight-column format and two thirty-twopage sections in the tabloid five-column format. There is a large amount of historical material given in the tabloid sections and it is attractively displayed. Our only regret is that the presswork is quite pale. Advertisements are nicely arranged and displayed and on the whole would be improved only by the use of more attractive and up-todate type faces. The simplicity of arrangement, a fine feature, by the way, and the fact that there are not too many display features, compensate to a very large extent.

WILSON & HORTON, LIMITED, Auckland, New Zealand.-The Christmas number of the Weekly News is a beautiful example of work in every respect and decidedly interesting. However, the outstanding feature is the excellence of the presswork on the numerous halftone illustrations, which give a wonderfully fine impression of your country. Except for two or three places where the ugly cubistic Broadway type face is employed in display, the layout and display of the advertisements match the excellence of the publication in other respects, although in general we would prefer a more limited use of bold-face types, especially where the size is large. Where the objectionable cubistic face appears it is only in a line or two, which helps the situation somewhat.

Renville (Minn.) Star-Farmer.—The first page of your Progress Edition is quite attractive. Headings are good, they are nicely placed for balance, and there are not too many of them-a common failing. Indeed, your page could stand two or three more and still not appear sensational. Though we note several very light spots, the presswork is otherwise good, there being just about the right amount of ink. While most of the advertisements are fairly well set, you unfortunately have some type faces the use of which alone is enough to spoil any good handling. We refer particularly to the heavy block-letter styles and the extra-condensed Cheltenham Bold, the latter never having been intended for anything except newspaper heads. The contrast of tone values and especially of shape evident on every

page is unpleasing, and it should be overcome. An improvement in the appearance of your paper would also result if the advertisements were pyramided, although the fact that the pages are not overburdened with advertisements compensates to a degree. Even so, the effect of order resulting from the use of the pyramid would, we think, be worth while.

Port Washington (Wis.) Herald.-Considered generally your paper rates unusually high in relation to the size and character of your

## THE BUSINESS PRINTER

THE LITTLE PAPER OF SELLING AND PRODUCTION IDEAS

Salt Lake City, Utah, October 1930

NEW TYPE ANS SERIFS LEAD IN ADVERTISEMENT

DEMAND

As The control of the

cut aans serif called "Nobel" has been look and the brands have 'strike' of platen present all one and look and the brands have 'strike of platen present all three well graduated wreights. but can be familiar sound and a beeningly 'bloding their and freak characters, being very well value are being produced (that the small cylinder even appearance, yet and to oze "Nobel and the being produced that the small cylinder even appearance, yet and to oze "by the founders. as must press be beening more of the observable of the observabl

FOREIGN

ued on P 3. Col. 2: (Continued on P. 2. Col. 2:

While every issue of Roy T. Porte's publication is unusual, that of which the first page appears in actual size above is notably outstanding. It was set considerably larger and zinc-etched. On other pages, in spaces left open in the original makeup of the text, unusually fine advertisements which had been clipped from New York City newspapers were pasted on the proofs from which the plates were made, and these appear as though actually se

field. While it is not our practice to comment upon editorial qualities in this department, it is plainly evident that the paper is unusually well prepared. What is more, the news matter is exceptionally well displayed on the first page, the makeup of which is not only spicy but attractive and inviting. It is a relief to examine those papers the publishers of which, like yourself, have seen the light and discarded the ugly extra-condensed block-letter styles which had become habitual in the headings of our newspapers. Appearance of your first page would be de luxe if only the presswork were stronger, which should be achieved more by extra impression than additional ink. A shade more ink, however, might well be carried. The headings are rather crowded, so we suggest the advisability of adding one-point leads between all the lines except those of the main section of the two-column heads-wherein a two-point lead might well be added-and above and below dashes. In our opinion the page would then be a prizewinner, and in any company. While the appearance of some of your advertisements is weakened through the mixing of inharmonious type faces, the extra-condensed face used for the news heads being particularly objectionable, they are fair enough on the whole. We would prefer plain rule borders instead of the several decorative styles employed, as some attract entirely too much attention to themselves and thus away from the type. Different thicknesses of rules could be employed depending on the sizes of the various advertisements.

Lewis County Advocate, Chehalis, Washington.—While it is no thing of beauty, the sixpage section of your New Year's edition, on the front page of which above the masthead the word "Extra" appears in 6½-inch gothic letters, must have awakened the business men of the city to the fact that they have a real red-blooded newspaper. Our other readers will

EXTRA

Che Lewis County Eldvocate

1931
WILL REWARD
"HEADS UP"
DUCINESS

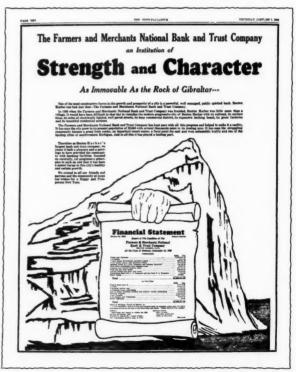
Initial page from special six-page section issued early this year by Chehalis (Wash.) paper. The other pages were similarly handled, that is, with brief, stimulating copy forcefully if not attractively displayed. For further particulars you are referred to the review of the Advocate which appears elsewhere on this page

be interested to learn that the only other copy on the page was the words "1931 Will Reward 'Heads Up' Business" which were printed in 2-inch gothic letters in a panel below the masthead in connection with an illustration showing a baby flying a balloon labeled "1931." Page 2 contains only the words "1930 Is Dead. Forget It! Let's Go!" suitably illustrated. Following the display "The Advocate Pledges Its Best Service During 1931," the personnel of the staff is presented on page 3, after which there is secondary display to the effect that the paper covers more than three thousand homes in the

county. The only copy on page 4 is "Advertising and Merchandising Will Win in 1931—and Every Year!" and in connection with effective illustration we notice on page 5 this striking statement: "Closing out all present stocks of gloom, pessimism, fear, depression, doldrums, despondency, croaking, long faces. 1931 will reward workers." Then on the final page we read that "in the Chehalis business territory the Advocate is first by thousands," with a paneled line at the bottom reading "Lowest-cost direct highway to Lewis County buyers." This section should make a strong impression. The first page, shown herewith, is representative of the style followed.

WILLIAM ZORDELL, Benton Harbor, Michigan.-First of all let us say that the special New Year's number of the News-Palladium is one of the best we have seen. Few papers, we are sure, published in a city of the same size have issued larger editions than this one of yours, which has 140 pages. Ad composition is considerably above average newspaper grade -in fact in many cases we do not see how the display and layout could be improved. Unfortunately the fact that different styles of inharmonious types are combined in some of these is detrimental to general appearance, and so the maximum result of the capable handling is not achieved. Presswork is fair enough. Most interesting of all the features concerning the issue are the lines of lettering, panels, and simple illustrations which you cut on flat stereotype metal, using the Miller saw router. While there are several unusually effective advertisement headings among these, the idea is applied to best advantage on the striking first page of section 1, printed in colors. The idea offers possibilities for many newspapers where art and photoengraving facilities are limited, which we trust this mention and the one example herewith reproduced will make apparent.





a grade C

From 140-page New Year's edition of progressive Benton Harbor (Mich.) paper. The illustration in the advertisement on the right, and others, also lines of lettering and several large trade-marks, were cut on flat stereotype metal with a routing machine by William Zordell, of the News-Palladium's composing room

The Vevay (Ind.) Reveille-Enterprise.-Our compliments are extended on the generally pleasing appearance of your special Christmas edition. While presswork is not as uniform as it should be it is of better than average grade. The first page of section 1 is very fine, if a little crowded. In view of the fact that except for the masthead it is entirely devoted to a poem, suitably illustrated, which appears underneath the regular masthead, we believe that page 3 should also carry the name line and contain headed news items-just as do the first pages of the other two sections. Of course the fact that the third page is not the front justifies the use of some advertising thereon, and yet we feel that the masthead should appear. Advertisements are very well arranged and displayed. Our only suggestions for improving the ads would be to use plain rule borders rather than those more pronounced styles employed, for instance, on display of the Vevay Auto Company and W. L. Tilley. The fact that the display is truly forceful and that there is a liberal amount of white space minimizes, of course, the objections to the decorative borders, which tend to draw attention from the type. The uniform use of plain rule borders has a tendency to make any paper neater and more attractive and, speaking generally, it is too much to say that decorative borders give attention value. While of course they may do that, the trouble is that when they do they usually attract so much attention to themselves that the type is very likely to be overlooked or not be read with sufficient concentration. We regret that you have so many styles of display type, though as a rule they are not mixed in individual advertisements. However, a lack of harmony is manifest when the several advertisements on a page are considered at once.

Redwood Gazette, Redwood Falls, Minnesota.-The first page of your December 10 issue is very satisfactory. If any fault is to be found with the attractive heads it is that in some of them the lines of the main deck are too short, for instance, the one reading "Cardinal Cagers." The best effect results when the length of such lines is approximately four-fifths the column width, and when, furthermore, such lines in all heads are of uniform length. This is very easily achieved by having a head with lines of the right length before you and writing all heads so that there will be approximately the same number of letters and spaces in a line. One more or less would not materially affect the result. The two lines of one of the heads in this issue, "Explores 15 Acres" and "Black Granite Field," are about the right length, one containing seventeen and the other nineteen characters, and indicating eighteen as about the right number. It should be quite easy so to word your copy for heads as to maintain that average, and it is decidedly worth while. While the layout of the heads on the first page is not bisymmetrical, they are well distributed and balance is very good. Presswork is good, and in comparison with those usually seen in so-called country papers your advertisements are fair enough. One cannot take the copy that is usually turned in by the average small-town merchant and achieve a result comparable with the advertising of nationally known concerns appearing in leading magazines. You should guard against mixing different styles in a given advertisement, especially a fat bold-face like Cooper Black and a condensed letter such as that in the advertisement of the State Bank and Trust Company. The less mixing of faces

# from SHELTER BAY to Breakfast Table

An a little town deep in a Canadian 'timberland wilderness, the Chicago Tribune is born. A thousand miles from nowhere, the World's Greetest Newspapertakes its life from Tribune trees. The flashing axe of a mackinawed French-Canadian woodsman is the first step in the intricate process of newspaper-making which is only concluded when the Tribune is placed beside the coffee cup.

For each issue of the Chicago Sunday Tribune a square mile of virgin pulp wood is logged from Tribune land, made into paper in Tribune mills, carried in Tribune steamers to the Tribune Tower, printed on Tribune presses and delivered to Tribune readers.

Think of the news-gathering machinery, the production facilities, necessary to produce six million complete units each week!

Think of a distributing system geared up to make six million separate deliveries every seven days! Such is the titan task of the Tribune with its daily circulation of 1,152,461. By the economies of mass production, by control of its raw materials, the Tribune has met the constant problem of increasing costs—held its leadership among newspapers as the foremost producer of a quality publication at a quantity price. So suc-



cessfully has the Tribune fought against rising costs that today it sells a full page in its Sunday issue for less than one-third of a cent per copy-a smashing full page in the World's Greatest Newspaper in the world's richest market! Each day's Tribune is not only a great achievement of mass manufacturing but of creative production as well. The Tribune's circulation is greater than any other standard size newspaper because famous journalists, cartoonists, authors and artists have made it the world's most interesting newspaper.

Tribune circulation marches on to new victories each month. On September 30th, 1927, the average circulation of the Sunday Tribune for the preceding half-year was 1,125,721—a gain of 75,000 over the same period a year ago. For November of 1927, the Sunday Tribune's average was 1,186,487—nearly 200,000 in excess of the circulation upon which its present rates are based! Such an average of circulation without rate increase is unprecedented in newspaper history.

Sunday Tribune space is the focal point of buying for well-advised advertisers today. They are saving advertising dollars against the future by contracting at present rates. To buy this surplus circulation on a rising market—ACT.

# Chicago Tribune

According to rumor the square antique is the next style to be embraced by and become the vogue among those who see advantages in frequently changing type fashions. In that connection a rather recent German face called Memphis is most frequently mentioned. An excellent option is the Litho Antique of the American Type Founders Company which many who set type twenty years ago will recall having used. Seeking a face to harmonize with Rockwell Kent's characterful style of illustration, Harold A. Holmes, Chicago advertising typographer, hit upon the old-time face. It is used for this advertisement which is reproduced from a Holmes folder wherein, it is interesting to note, he gives it a new name, Rockwell Antique

the better; the page effect is even bad when there are unrelated faces in different ads.

PIONEER PUBLISHING COMPANY, of Houlton. Maine.-Aside from the fact that the design on the front of the rotagravure cover is rather crude, the lettering being particularly amateurish, your souvenir "Northland" edition of magazine format is commendable. The typography and presswork on the text pages are unusually inviting, especially because overbold display faces are not employed and there is adequate white space used in advertisements. Another good feature about the advertisements is the neat rule used as border around all of them. This uniformity contributes materially to the pleasing appearance of the pages and does not weaken the attention value of the advertisements, because the type itself functions admirably to that end. Really remarkable results are evident in printing the halftones on the rather rough machine-finished paper used. Although coarse screen plates are not employed the highlights are clean, and the inking is objectionably light on only a few pages. The news headings would stand opening up a bit. While the front page makeup on the copy of one of the regular editions also submitted is excellent, we consider that the lines in the heads are too closely spaced, and would prefer to see only the Clearface and Cheltenham Bold used in the main decks, eliminating the Century Expanded. The latter is too light, especially in relation to the Clearface used for accompanying secondary decks. The advertisements are not nearly so good as those in the souvenir edition. Some are crowded, the six-point rule borders are too heavy on others, and the heavy Cheltenham Bold is quite too extensively used for display.

# Remarkable Calendar Portrait Produced by Forbes Firm

The impressive heights capable of attainment by the art of printing are strikingly demonstrated in a Washington calendar produced by the Forbes Lithograph Manufacturing Company, of Boston. This fine calendar is 19 by 36 inches in dimensions—a size most appropriate to the subject, Gilbert Charles Stuart's portrait of George Washington.

Aside from the credit so richly deserved by the Forbes company for the entire achievement represented by this notable calendar, two principal points engage our attention: the story of this painting, and the facts about its reproduction for use on the calendar.

Gilbert Stuart returned from Europe at the age of thirty-five after having painted portraits for King George III of England, Louis XVI of France, and other notable personages. George Washington was then undoubtedly the greatest figure in the world, and Stuart was convinced that a successful portrait of Washington would lead to many profitable orders for copies. However, though there are two stories as to where the portrait was painted, both versions agree that the commission was undertaken at Mrs. Washington's request.

One story relates that the work was done at Washington's temporary home in Philadelphia, while the other places the scene at Stuart's studio, a remodeled barn at 5140 Main Street in the suburb of Germantown. The portrait was highly successful. Washington allowed the artist to retain this picture and provide a copy, which was hung with Stuart's copy of his portrait of Mrs. Washington in Mount Vernon. The two originals are now the property of the Boston Athenaeum, but have been loaned to the Boston Museum of Art, where they are at the present time on display.

When the Forbes Lithograph Manufacturing Company decided to provide an identical full-color lithographed copy which could accurately be called a real reproduction of the Stuart masterpiece, permission was secured from the Boston Museum of Art, and work was started early in 1930. Lithographic stones were placed in the museum, a proving press was installed, and James F. Power, one

THE IMPRESSIVE heights capable of attainment by the art of printing are ikingly demonstrated in a Washing-

Ordinarily the Stuart masterpiece is framed under glass which is hinged into the frame and locked. With the glass removed by permission of the museum authorities, it was found that the portrait was more colorful than had been expected. Every means known to modern lithography was employed in the effort to produce the finest possible reproduc-

tion. Proofs were continually pulled and discussed by the artist-lithographer and his associates, and the skill and truthfulness of the reproduction comprise incontrovertible evidence of the masterly work done by Mr. Power.

An attractive twelve-page illustrated booklet was distributed with each calendar to provide pertinent information concerning Gilbert Stuart, his Washington portrait, and the making of the reproduction, and the facts used in this item are taken from the booklet. It is to be noted that the calendar as a whole, including the rendering of the portrait, has been copyrighted by the Forbes Lithograph Manufacturing Company.



James F. Power, one of the Forbes Lithograph Manufacturing Company's artists, engaged in reproducing Gilbert Stuart's original portrait of George Washington in the Boston Museum of Art. The remarkably fine quality of Mr. Power's work will be noted in the reproduction of the Forbes calendar on the opposite page

# Public Printer's Annual Report Presents Interesting Facts

The annual report of the public printer for the fiscal year 1930 was submitted to Congress on January 10 by George H. Carter, who in April will complete his tenth year in that position.

The information presented in regard to the operation of the Government Printing Office—the largest printing plant in the world—is so impressive and so comprehensive as fully to merit reading by every progressive printer. Some of the outstanding features of the report are touched upon in this item.

Aside from bills, patent publications, and the Congressional Record, books and pamphlets to the number of 106,117,777 copies were produced by the Government Printing Office for the fiscal year of 1930, or an increase of 6,846,845 over the 1929 amount. The number of bound publications was 1,014,-349, a decrease of 51,467. The largest annual report handled was that of the chief of engineers, War Department, which cost \$29,754.47 for 3,822 copies of the two volumes.

A separate layout section has been organized during the past year to simplify the production methods. It is expected that the section will achieve worth-while economies and improve working standards. Two printing designers have been taken on by the Planning Division staff, and other artists are to be secured as the need for such assistance is seen. Shipments of materials and products to and from the

G. P. O. during the fiscal year weighed about 100,000,000 pounds. Paper shipments amounted to 58,434,973 pounds, received in 1,347 car lots and 143 less-than-car lots. Outgoing shipments included 10,130,425 pounds of post cards, requiring daily deliveries to mail trains.

Printing to the value of \$2,114,610.44 was turned out for the Post Office Department. The largest item comprised

postal cards, of which 1,731,266,760, or a decrease of 88,914,468 from the total count of the preceding fiscal year, were printed. The total charge for the postal cards printed in 1930 was \$894,936.



Calendar of the Forbes Lithograph Manufacturing Company, presenting the reproduction of Gilbert Stuart's portrait of George Washington by James F. Power. Details of this achievement will be found on the opposite page

Restoration of the one-cent rate for commercial cards is considered to account for the decreased requirements for Government postal cards during the last three years. Despite that, the production of such cards has nearly trebled in quantity during the past ten years.

The Division of Tests and Technical Control, created eight years ago, is giving excellent service in routine testing of all materials to insure compliance with standard specifications. Of 8,418 samples tested during the fiscal year, 383 were rejected. Of these tests, 5,583 were of paper samples selected from deliveries of about 52,000,000 pounds. Slightly over 5 per cent of paper deliveries were rejected as not meeting requirements.

Coöperative research work with the Employing Bookbinders of America and

> the American Publishers' Association has progressed satisfactorily during the year. Each of these organizations employs a research associate to assist the technical director of the Government Printing Office on various research problems.

> The Printing Industries Division of the American Society of Mechanical Engineers is taking an active part in coördination of printing research and standardization work. Mr. Carter, a member of the society, is cooperating with this division as a member of its executive and its survey committees, and the technical director of the Government Printing Office is now a member of the subcommittee on paper and pulp. As has been noted elsewhere in this issue, the Printing Industries Division will hold its second annual Conference of Technical Experts in the Printing Industry during March 16 and 17 at Harding Hall, in the Government Printing Office, under the joint auspices of the G. P. O. and the United Typothetae of America.

> In June, 1930, the Apprentice School completed the eighth year of its training courses with the graduation of a class of sixty members. An unusually attractive brochure, "Apprentice Ships," was printed by the

class members for this occasion as good evidence of their ability. Other highly creditable examples of the apprentices skill were entered for the Nation-wide School of Printing Exhibition conducted by the National Education Association. Nearly thirty apprentices submitted posters of their own design and printing, and the G. P. O. school received commendation for the fine work exhibited.

# THE MONTH'S NEWS

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

## Cost-Accounting Manual Issued by Chamber of Commerce

The Department of Manufacture, Chamber of Commerce of the United States, has issued recently a review of the procedure to be followed in the development of a uniform costaccounting manual, and this has been produced under the title "Uniform Cost Accounting in Trade Associations." This pamphlet summarizes in non-technical manner the fundamental principles to be observed in the preparation of a cost-accounting manual, and is based upon a careful study of a large number of manuals adopted by the trade associations which have developed uniform cost-accounting procedure. Information regarding this matter may be obtained by addressing a letter to the Department of Manufacture, Chamber of Commerce of the United States, Washington, D. C.

## Miller Resigns as President of Kittredge Company

Announcement is made that Col. Edward T. Miller, president and general manager of R. J. Kittredge & Company, Chicago, has resigned from this position and disposed of his holdings in the company. Colonel Miller is widely acquainted throughout the printing trade, having served as the executive secretary of the United Typothetae of America for about nine years. He is also a director and past president of the Society of Typographic Arts, of Chicago.

## Blake, Moffitt & Towne Agent for Howard Paper on Coast

The Howard Paper Company, of Urbana, Ohio, announces that Blake, Moffitt & Towne has been appointed sole distributor for Howard paper on the Pacific Coast. This distributor maintains seventeen divisions and has been engaged in the business for about three-fourths of a century, and is looked upon as exceptionally qualified to handle the Howard line.

Evidence of the Howard Paper Company's steady progress was presented at the company's annual banquet on January 11, when Vice-President Ward R. Howard reminded those in attendance that the firm's plant had not been closed down for a single working day during 1930, a poor business year.

## Western Australia Printers Conduct Exhibition

The first printing exhibition ever held in Western Australia was recently staged at Perth by the Metropolitan Master Printers' and Allied Trades Union of Employers over a period of two weeks. About four hundred adults and students attended the exhibition every day, and the members of the trade feel that in every

way the enterprise was a pronounced success. Ten classifications of printed matter were on display, and in addition nine pieces of printing-plant equipment were shown in action. Processes of engraving and stereotyping were also demonstrated during the exhibition.

## Robbins Made Eastern Manager

Walter E. Robbins has recently been appointed the eastern manager for the Craftsman Line-Up Corporation, of Waltham, Massachusetts, and will maintain sales headquarters at



WALTER E. ROBBINS

461 Eighth Avenue, New York City. Mr. Robbins was for about twenty-five years the eastern representative of Loring Coes & Company, manufacturer of paper knives.

## Earnings of Hall Company Above Dividend Requirements

The earnings of the W. F. Hall Printing Company for the fiscal year ending January 31 are slightly in excess of dividend requirements, states Frank R. Warren, president of that Chicago house. The firm's common stock is now paying a \$2.00 annual cash dividend.

#### Extra Dividend by Lanston

The Lanston Monotype Machine Company has declared the usual extra dividend of \$0.25 and the regular quarterly dividend of \$1.75, which are payable February 28.

## F. P. Rosback Company Celebrates Its Fiftieth Anniversary

The F. P. Rosback Company, Benton Harbor, Michigan, has achieved its half-century anniversary, having been established in 1881. This firm has developed a sound business and the finest of reputations during that period of time, and is well deserving of the warmest congratulations and a hope that it shall continue with such success until at least the century milestone shall have been passed.

## Southern School of Printing Publishes New Catalog

A new catalog has been issued by the Southern School of Printing, at Nashville, Tennessee, presenting complete information regarding the courses of instruction offered by this institution. Aside from the facts contained within its covers, the catalog is an interesting example of the printing produced by the students of this school. Master printers or others who are interested in locating a source of sound printing instruction for young men or young women should write for a copy of this catalog.

#### Death of Charles H. Collins

Charles H. Collins, for eight years western sales agent for the American Assembling Machine Company and for the last six years western manager for that concern, died January 3 at his home in Evanston, Illinois, at the age of seventy-five years. For a number of years Mr. Collins had served as the secretary of the Printers Supplymen's Guild of Chicago, and he was widely and popularly known among printers and printers' supplymen throughout the middle-western territory.

## Inland Daily Press Association to Meet in Chicago in February

The annual meeting of the Inland Daily Press Association will take place at the Morrison Hotel, Chicago, on February 17 and 18. Officers will be elected for the year, important reports will be delivered and discussed, and a strong program dealing with advertising, circulation, and other practical subjects will be presented for the benefit of the members.

## Reynolds Printasign Corporation Makes Sign-printing Machine

Announcement is made that the Reynolds Printasign Corporation, 542 South Dearborn Street, Chicago, is now manufacturing and selling the Printasign machine used in printing showcards in one or two colors without any typesetting or handwork. It is understood that a national advertising campaign will be used in promoting the sale of this machine.

## N. E. A. Announces Rules Governing **Better Newspaper Contests**

Rules governing the Better Newspaper Contests of the National Editorial Association for 1931 have been announced by Herman Roe. field director, who has the supervision of these contests. One new contest has been announced this year-a Circulation Progress Contest, for which a silver trophy is being awarded by the George W. Mead Paper Institute, of Madison, Wisconsin. The others are as follows:

Best Weekly Newspaper Contest: President's Cup, offered this year by George B. Dolliver, Battle Creek, Michigan. Best Editorial Page: silver trophy offered by THE INLAND PRINTER, Chicago. Front Page Contest: a silver trophy offered by the Publishers' Auxiliary, Chicago. Newspaper Production Contest: silver trophy offered by the National Printer-Journalist, of Milwaukee. Advertising Promotion Contest: silver trophy offered by The Linotype News, New York City. Greatest Community Service Contest: trophy offered by Editor and Publisher, New York City.

Entries for these contests must be taken from the files for 1930, and must be in the hands of Mr. Roe by March 1. A complete and detailed statement of the rules may be secured by any members who address requests to the N. E. A. headquarters, 1501 University Avenue, St. Paul, Minnesota.

## Levey Company Purchased by Columbian Carbon

Announcement is made that the Frederick H. Levey Company, New York City, manufacturer of printing inks, has been purchased by the Columbian Carbon Company

## Issues New Intertype Booklets

The Intertype Corporation has just issued a forty-page booklet offering a complete showing of its Ideal News type face and also specimens of the many newspaper head-letter faces which may appropriately be used with Ideal News. The title of this booklet is "Intertype Ideal News Face." The company has also issued a sixteen-page booklet entitled "Medieval, an Intertype Face," which shows all sizes in this new type face from six- to twenty-four-



Cover of the sixteen-page booklet which presents all sizes of the new Intertype Medieval type face

point. A copy of either booklet will be forwarded without charge upon request. Such requests should be addressed to the Intertype Corporation, Department of Typography, 360 Furman Street, Brooklyn, New York,

## Remarkable Service Recorded by Sands Company Employes

The firm of John Sands, Limited, of Sydney, Australia, established ninety-four years ago, is widely known for the long periods of service rendered by its employes. Recently Col. R. S.

## To Observe Father and Son Week

The United Typothetae of America makes announcement that the annual Father and Son Week will be observed during the week of February 16. The object of this week, which was originated at the suggestion of George R. Keller, past president of the U. T. A., is to encourage the sons of master printers to take up printing as a career. The U. T. A. Committee on Education suggests the following methods of observing Father and Son Week with benefit to the printing industry:



Col. R. S. Sands, chairman of the board of directors of John Sands, Limited, Sydney, congratulating P. J. Kennedy, W. H. Basden, and George Irving upon their completion of a half-century of service

Sands, chairman of the board of directors of the company, enjoyed the pleasant duty of congratulating three machinists who had completed fifty years' service with the organization. The three men are P. J. Kennedy, W. H. Basden, and George Irving. Two other employes, D. Burke and S. Carter, have served the firm for over sixty years.

## Harris-Seybold-Potter Purchases the J. T. Wright Company

The Harris-Seybold-Potter Company has acquired the business of the J. T. Wright Company, Cincinnati, manufacturer of paper drills, punches, perforators, and other machinery for the bookbinding trade. J. T. Wright will become a member of the Harris-Seybold-Potter organization. Wright products will continue to be sold through the same sales organizations as now handle Seybold machines. The Wright plant has been closed and all the machines and work in process moved to the Dayton plant of the Harris-Seybold-Potter firm, where production on the Wright line is under way.

### Agents of Continental Typefounders

Continental Typefounders of Chicago, Incorporated, the subsidiary of the Continental Typefounders Association, Incorporated, has opened a branch office at 500 Marquette Building, Detroit. The Continental agent in Cleveland is M. L. Abrams & Company. The other agents of this concern are: J. Ruesch Printing Machinery Company, of Milwaukee; James H. Holt, Incorporated, of Memphis; Perfection Type, Incorporated, of St. Paul, Minnesota, and A. H. Blackwood, of St. Louis.

(1) Conduct a Father and Son Banquet with fathers as the hosts to their sons who are engaged in the industry or are being trained for it. (2) Hold a luncheon or dinner meeting with the students and faculty of the local school of printing as the guests of honor. (3) Arrange inspection trips for printing students and instructors to representative printing plants. (4) Plan a visit of the local printing-association members to the printing-school plant, (5) Distribute promotional literature to high-school seniors urging printing as a possible career.

Two pamphlets, prepared specifically for the purpose, will be distributed through local typothetae offices among high-school seniors in the United States and Canada. One is "That Man Pfaff," written by John Clyde Oswald and issued by the courtesy of The Bartlett-Orr Press; and the other is "Printing as a Vocation," by the Carnegie Institute of Technology.

## Thermographers Survey Production

At a recent meeting of the Thermographic Group of the New York Employing Printers Association, results of the production survey which was conducted in the plants of five of the members were carefully analyzed. Following this scrutiny, estimates were prepared on typical thermographic orders by W. R. Ashe, director of the Cost and Accounting Bureau. and Fred W. Hoch, head of the Estimating Bureau, and the figures were studied in great detail by those present. A committee of three members was appointed to develop a plan for adopting a standard method of estimating, and another committee was selected to compile the results of a questionnaire dealing with kinds of paper appropriate for thermography.

## Census Figures Show Progress in Printing and Publishing

The comparison of the 1929 and 1927 census figures covering printing and publishing in the United States, as presented on this page, indicates beyond question that steady progress is being made in the graphic-arts industries. Book and commercial printing indicated a distinct gain for every item covered. Newspapers and periodicals recorded increases for every item except the fourth-cost of materials, fuel, and

lin's recognition in the manner suggested. The speaker of the occasion was Mai. George L. Berry, the progressive and popular president of the International Printing Pressmen and Assistants' Union of North America.

## I. T. U. Rejects Proposition to Move Its Headquarters

The referendum election held by the International Typographical Union on December 10 resulted in a decisive defeat for the proposi-

## Wood, Nathan & Virkus Agent for New "X Base" Ink

Announcement is made that Wood, Nathan & Virkus, Incorporated, 112 Charlton Street, New York City, has been appointed sole selling agency for the new "X Base" permanent process ink. This ink is claimed to have all the good qualities of the best oil-base printing ink, and also to produce immediate permanent and very flexible results in thermography, or raised printing, when used with Virkotype permanent compounds. It is said that this ink will not dry out upon the press while in operation. and that it can be cleaned from the press like any oil-base ink. The minimum of heat is required in producing smooth and well rounded work with "X Base" inks, and no special precautions are considered necessary.

## Editors and Publishers Co-operate With Schools of Journalism

In order to bring about closer coöperation between daily and weekly newspaper editors and publishers and the schools and departments of journalism, a joint committee of representatives of the American Association of Schools and Departments of Journalism, the American Society of Newspaper Editors, the National Editorial Association, and the American Association of Teachers of Journalism has just been established. The committee will consider the aims and methods of education for journalism and will report to the annual meetings of the four organizations which it represents the results of its deliberations.

The American Society of Newspaper Editors will be represented on the joint committee by its president, Fred Fuller Shedd, of the Philadelphia Evening Bulletin; Harold B. Johnson, of the Watertown (N. Y.) Daily Times, president of the New York State Society of Newspaper Editors and chairman of the committee on schools of journalism of the Society of Newspaper Editors, and Paul Bellamy, managing editor of the Cleveland Plain Dealer. Representatives of the National Editorial Association are its president, George B. Dolliver, of the Battle Creek (Mich.) Moon-Journal; its past president, Lemuel C. Hall, of Wareham, Massachusetts, and Walter D. Allen, of Brookline, Massachusetts.

The American Association of Schools and Departments of Journalism has selected as its members on the committee Dr. Willard G. Bleyer, chairman of the Council on Education for Journalism and the director of the School of Journalism, University of Wisconsin; Prof. Frank L. Martin, acting dean of the School of Journalism, University of Missouri, and Dean Eric W. Allen of the School of Journalism, University of Oregon, and its retiring president. Members of the committee representing the American Association of Teachers of Journalism are Prof. John E. Drewry, its past president and head of the Henry W. Grady School of Journalism, University of Georgia; Prof. Franklin Banner, head of the Department of Journalism at Pennsylvania State College, and Dr. Allen Sinclair Will, of the Columbia University School of Journalism.

## Death of Theodore A. Thompson

Theodore A. Thompson, the president of the Thompson Cabinet Company, of Ludington, Michigan, manufacturer of composing-room equipment, died on November 28.

## Comparison of 1929 and 1927 Census Figures for Printing and Publishing in the United States

BOOK AND COM	MERCIAL PRIN	NTIN	G	Per Cent of Increase or
	1929		1927	Decrease ()
Number of establishments	12,657		11,466	10.4
Wage earners (average for the year)*	150,752		142,347	5.9
Wages†\$	250,750,511	\$	241,810,478	3.7
Cost of materials, fuel, and purchased				
electric current†\$			253,056,059	5.2
Value of products†			920,251,123	
Value added by manufacture‡\$	734,461,883	S	667,195,064	10.1
NEWSPAPERS .	AND PERIODIC	CALS		
Number of establishments	11,426		10,973	4.1
Wage earners (average for the year)*	133,797		119,399	12.1
Wages†\$	249,995,991	\$	231,150,683	8.2
Cost of materials, fuel, and purchased				
electric current†\$		\$	409,813,880	-4.8
Value of products†\$1	,719,878,622	\$1	,585,075,512	8.5
Value added by manufacture‡\$	1,329,636,003	\$1	,175,261,632	13.1
MUSIC PRINTING	G AND PUBLIS	HIN	G	
Number of establishments	122		119	2.5
Wage earners (average for the year)*	796		994	-19.9
Wages†S	1,295,143	\$	1,677,680	22.8
Cost of materials, fuel, and purchased				
electric current†	1,541,565	\$	1,658,367	7.0
Value of products†S	15,561,885	S	15,881,634	2.0
Value added by manufacture‡S	14,020,320	\$	14,223,267	-1.4
SUMMARY O	F ALL GROUPS	5		
Number of establishments	24,205		22,558	7.3
Wage earners (average for the year) *	285,345		262,740	8.6
Wages†	502,041,645	\$	474,638,841	5.8
Cost of materials, fuel, and purchased				
electric current†	657,957,157	\$	664,528,306	1.0
Value of products†\$2			521,208,269	8.5
Value added by manufacture‡\$2			856,679,963	11.9
"Not including salaried employes				

\*Not including salaried employes.

\*Profits cannot be calculated from the census figures because no data are collected for certain expense ms, such as interest on investment, rent, depreciation, taxes, insurance, and advertising.

\*Value of products less cost of materials, fuel, and purchased electric current.

purchased electric current. The weak feature of the picture is music printing and publishing, which registered declines in every item except in the number of establishments. But even this condition was not sufficient to prevent a good showing for the total summary, which indicated increases for all but the fourth item.

Printers may well be proud of an industry which moves ahead so steadily and so persistently to greater importance and service for the world's business and pleasure.

## Franklin Holiday Is Urged by Chicago's Old-Timers

The Old-Time Printers' Association of Chicago, which held its annual dinner January 17, the birthday of Benjamin Franklin, is inaugurating a campaign in favor of having Congress establish that date as a national holiday. More than seven hundred persons attended this meeting, which was the forty-sixth annual gathering of the association, and genuine enthusiasm was displayed in advocating Frank-

tion to move the union's headquarters from Indianapolis to another city. On this proposition, the fourth on the ballot, 14,933 voted favorably and 34,530 in opposition, the majority against the measure being 19,597.

## N. E. A. Service Helps Publishers Secure College-Annual Work

The National Editorial Association Engraving Service offers practical assistance to publishers in obtaining orders for the printing of school yearbooks and college annuals. Panel designs are available, as are suggestions for the preparation of the title page, sectional pages, and other features of such a publication. The N. E. A. material, which may be secured only by paid-up members of the association, is sent to the publisher, and he provides it for the school as an aid in the handling of the book

Complete details in regard to this valuable project may be obtained by addressing a letter to N. E. A. headquarters at 1501 University Avenue, St. Paul, Minnesota.

## Page 121

## A. S. M. E. Printing Industries Division Re-elects Hulse

Edward Pierce Hulse, chairman of the Printing Industries Division of the American Society of Mechanical Engineers, has just been reëlected to that office for 1931 and will serve as the chairman for his fourth term. Walter E. Wines, manager of the mechanical department of the American Newspaper Publishers Association, becomes the secretary. John Clyde Oswald, who was appointed a director two years ago to fill an unexpired term, has been elected a director for the five-year term. Other directors now in office are Frederick M. Feiker, George C. Van Vechten, and William C. Glass. Chairmen of division committees are continued as follows: Otto W. Fuhrmann, Meetings and Programs; Arthur C. Jewett, Research and Survey; Floyd E. Wilder, Pan-Graphic Cooperation; William D. Maull, Paper and Pulp; Winfield S. Huson, Progress Report; Arthur E. Hanson, Second Conference of Experts

The dates of the Second Conference of Technical Experts in the Printing Industry are announced as March 16 and 17, and the meeting place is the new Harding Hall at the Government Printing Office, Washington, D. C. Air conditioning and paper and ink testing are to be discussed on the morning of the first day in two or three technical papers, supplemented with special demonstrations, and in the afternoon the subject will be printing and offset, to be treated in several technical addresses with demonstrations. Color and plates will be the topic for the next morning, papers and demonstrations being presented, and the afternoon subject will be newspaper work. Committee meetings will be held, and each afternoon an inspection trip through the Government Printing Office will be conducted.

Additional information regarding the conference may be secured by addressing Chairman Edward Pierce Hulse, Room 1120, 29 West Thirty-ninth Street, New York City.

#### U. T. A. Convention Date Set

Announcement is made that the 1931 convention of the United Typothetae of America will be held at New Orleans the week of October 11. Probably the first session will be held on Monday, October 12, but decision on this point will be made at a meeting of the executive officers. The midyear U. T. A. session takes place at Milwaukee and the date of this meeting is to be announced later.

## John C. Harding, Widely Known Chicago Printer, Retires

John C. Harding, one of the best-known printers in Chicago, and whose name, through his union activities, has become familiar to printers throughout the United States, on January 1 retired from his position in the addepartment of the Chicago Daily News under that newspaper's employment retirement plan. Mr. Harding was president of the local union in 1892, when typesetting machines were being installed by the newspapers, and exerted constructive influence through his attitude that improvements should not be met with opposition by union members.

Later Mr. Harding became president of the Illinois Federation of Labor, and he was also appointed a member of the Chicago School Board during Mayor Dunne's term in office. For eighteen years he served as organizer for

THE INLAND FRINTER

Chicago Typographical Union No. 16, and in more recent years was an I. T. U. delegate to the American Federation of Labor. His long and honorable service has brought him the respect and admiration of the entire printing industry, and the news of his retirement to well deserved leisure will be learned with satisfaction by the many who have had the opportunity to know him and his work.

## Roy T. Porte, Prominent Printer, to Address Chicago Group

Roy T. Porte, president of the Porte Publishing Company, Salt Lake City, modernist in matters typographic, and world traveler, will be the guest speaker at the February 6 luncheon meeting of the Society of Typographic



ROY T. PORTE

Arts, of Chicago. Mr. Porte stops off for this meeting while en route for an extended ocean trip, as described in detail in the January issue of The INLAND PRINTER.

The subject of the address is to be "The Golden Age of Printing." Considering Roy Porte's tendency to develop new lines of typographic thought rather than lean too much on achievements of past ages, great as they are, it is believed that his definition of the golden age may be found to include the present and the future periods of printing. He has also been urged to tell of his visits with famous printers in England and on the Continent, and altogether the S. T. A. members and their guests may feel assured of a most enjoyable message.

Mr. Porte has come to occupy a most interesting position in the world of printing. His monthly publication, The Business Printer, has established a wide reputation because of the interesting and surprising typographic features usually to be discovered within the covers of each issue. The price list published by his company renders valuable service in printing plant throughout the United States and Canada and abroad. And Mr. Porte's books, "Letters to a Printer's Devil," "The New Publisher," and "Printing Throughout the World," have only served to enhance the respect and admiration held by printers everywhere for this ardent advôcate of progress in the printing industry.

## Charles Francis, Dean of American Printers, Undergoes Operation

Charles Francis, the chairman of the board of directors of The Charles Francis Press, and popularly known throughout the trade as the dean of American printers, suffered the amputation of his left leg on January 14. In October Mr. Francis injured a toe on his left foot while in Baltimore. Infection developed from this source until finally it was decided that amputation of the leg was necessary. Last reports were that he was resting comfortably following this unfortunate climax to what seemed to be merely a slight injury.

Charles Francis is beloved by every printer for the work he has done in the sound development of the printing industry, and for the fine, upstanding man that he is. In his hour of suffering and misfortune he has the sympathy of the complete industry, and its most cordial wishes for his rapid return to health.

## Wickersham Report Not Printed at Government Printing Office

An interesting sidelight on the completion of the Wickersham commission's report on prohibition is the fact that this document was printed in a private printing plant instead of at the Government Printing Office. According to Frank J. Loesch, a Chicago attorney and a member of that commission, it was believed that information contained in the report could best be kept secret until the date of release if a private plant produced the copies given out to press representatives. The work was therefore placed with a private printing plant located in the city of Washington. It is said that subsequent copies of the report will be printed at the Government Printing Office.

## I. T. U. Decision on Headquarters Pleases Indianapolis

Indianapolis printers, banks, and other business concerns are expressing considerable satisfaction over the decision of the International Typographical Union to continue its head-quarters in Indianapolis. The union's printing business amounts to over a hundred thousand dollars annually, it maintains a bank balance of considerable size at all times, and in various other ways the I. T. U. headquarters is an important business asset to that city.

## Two Slugs Cast Simultaneously by Use of This New Device

Wistar Rodney Padgett and Walter Theodore Brinson, two printers employed by the Raleigh (N. C.) Times, have invented a device which permits the casting of two slugs simultaneously on a typesetting machine, one of the slugs being cast without any attention on the part of the operator. The invention was demonstrated recently in New York City by John A. Park, publisher of the Raleigh Times.

The principal advantage of the device is the saving in time and labor. The extra line carries any material needed, such as borders, by-line, credit lines, etc. Three additional parts are required for the machine: an arrangement which divides the mold slot into several compartments; a substitute left-hand vise jaw with a matrix-bearing section placed in front of one of the mold cells during the casting, and an extra delivery chute for the second slug.

The publisher of the *Times* stated that the invention could be attached to any typesetting

machine within a period of twenty minutes, and would handle any size of matter used on that machine. He said that it had shown good results when used in his own plant. The device won honorable mention in last year's contest for the \$2,500 New York Sun award, offered for devices which helped mechanical production. Patents have been applied for.

## West Virginia Pulp and Paper Starts New Insert Series

Announcement is made that the West Virginia Pulp and Paper Company has prepared a new series of distinctive and beautiful magazine inserts to appear, one every month, during 1931. These inserts were designed by Carl Roters, and are printed by the offset process in nine colors on the front and three on the back. Subjects covered in this series are: steel, printing and publishing, power, amusements, oil, stone, lumber, paper, transportation, mining, and finance. Readers will remember with pleasure the attractive series used by this company during the twelve months of last year, and will discover that the 1931 series also reaches high artistic and printing standards.

## Chicago Tribune Gives \$125,000 to Medill School of Journalism

Walter Dill Scott, president of Northwestern University, has announced a gift of \$125,000 from the Chicago *Tribune* to the Medill School of Journalism. When the Medill school was founded in 1921 as a memorial to Joseph Medill, founder of the *Tribune*, the Tribune Com-

pany offered to donate \$12,500 each year for five years toward its support. At the end of that period the agreement was extended for a similar period. On January 1 of this year, at which date the second agreement expired, it was extended for a new period of ten years, thus constituting a gift of \$125,000 for the ensuing ten years and making a total of \$250,000 contributed by the *Tribune* toward the support of the school under the three agreements made.

Five courses were offered in the Medill School of Journalism during its first year, and the student enrolment was about a hundred. Today the enrolment is over three hundred, and thirty-one courses are offered.

## Vestal Copyright Bill Approved by House; Goes to Senate

On January 13 the House of Representatives by a vote of 185 to 34 approved the Vestal bill for revision of the Federal copyright laws. This bill makes the United States a new member of the International Copyright Union, which now comprises approximately forty other countries, and it gives producers of creative work an automatic and exclusive copyright, with rights salable for a product's separate uses. One feature of the bill is that a plaintiff in a suit can recover only the actual value of the material used by the defendant.

Considerable opposition is being offered to the Vestal bill, one contention being that it will bring about a vast number of suits for infringement. The new bill was ably discussed by Stephen Henry Horgan on page 74 of The Inland Printer for December.

# New Developments in Field of Printers' Equipment

A SPECIAL SAW-TRIMMER having an attachment for routing curved plates, and known as the Kalamazoo curved-plate special saw-trimmer, is being produced by the J. A. Richards Company. It is stated that the company's desire to bring out an inexpensive but satisfactory curved-plate router is competently shown in this new product. The curved-plate attachment can also be furnished with the Multiform radial flat-plate router and mortiser. Another new product introduced by this firm is the Bulldog safety clamp, which has no screws, threads, nor ratchets to wear. This clamp is so constructed that the strength of its grip becomes greater as the amount of material to be held is increased. The Bulldog clamp is furnished as standard equipment on all Multiform saws, and can also be provided for other makes. Additional information concerning the products may be secured by writing to the company in care of THE INLAND PRINTER.

A COMPACT BENCH GRINDER for the precision grinding of linotype and intertype back mold and trimming knives, and known as Type L, has been brought out by Samuel C. Rogers & Company. This sturdy grinder follows the same general construction used in other Rogers grinders. The 5-inch grinding wheel is mounted



New Type L Rogers grinder

on a ½-horsepower ball-bearing motor with adjustments for elimination of end-play. Two hand wheels provide for an even, slow cross-feeding of the knife to the grinding wheel. The normal time required for grinding a set of three blades is about a quarter-hour. Knives are held by two sets of fixtures while being ground. Weight of the grinder is approximately 210 pounds. For further information write to the company in care of THE INLAND PRINTER.

THE COMPOGRAPH, a device for determining the proper proportions of pages, illustrations, etc., is being manufactured by the Graphic Arts Company. This device is constructed of two aluminum "L"-shaped square scales graduated in inches. The short arm of one scale is attached to the long arm of the other, and vice versa, by means of clamps which do not interfere with the movement of the arms. Thus the dimensions of the area formed by the scales may be changed at will to fit the requirements of the work at hand. The Compograph is said to be helpful in laying out engraving copy, margining page proofs, indicating the position of the form in commercial printing, preparing

dummies, and for other such purposes. Additional information regarding the Compograph may be secured from THE INLAND PRINTER.

NEW STEEL-FORGED BLOCKS AND REGISTER HOOKS have recently been perfected by the W. S. Warnock Company and are being marketed by that concern. This is said to be an



Perfected Warnock metal base

entirely new departure from old methods of making metal bases to secure fine register and even impression. The new base is made from a steel billet hammered while hot into special dies the shape of the base, thus eliminating any possibility of blow-holes or weak spots. The block proper is made in a unit 6 by 6 inches in size. Other sizes are built up from this unit, and it is possible to come within 1½ inches of any desired size. Further information may be secured by writing to the company in care of THE INLAND PRINTER.

THE HOLD-HEET ELECTRIC GLUE POT in the new 1931 model is being marketed by the Russell Electric Company. The outstanding improvements in this model are the use of heavy boiler-plate exterior construction, making i practically impossible to wreck or injure the pot through rough usage, and the new contact



Hold-Heet electric glue pot

thermostat, which regulates direct from the glue-chamber temperature rather than from the temperature of the air between the walls. This accurate control means that the temperature of the glue is maintained within one degree at all times. The Hold-Heet automatic



HIS good looking, easy reading sans serif series comprises four distinct weights and a complete range of sizes from 6 to 36 point.

METROBLACK, the sturdiest member of the family, has the mass weight needed for display.

METROLITE, its companion face, is lighter in weight and uncommonly legible and graceful.

METROMEDIUM is a trifle compact and is useful for intermediate display as well as for body matter.

METROTHIN, the lightest and daintiest member, has the smart flair of fashion so appealing to femininity.

Write the nearest agency for a specimen booklet showing all sizes and suggesting varying display uses.

## MERGENTHALER LINOTYPE COMPANY

BROOKLYN, N. Y. CHICAGO, NEW ORLEANS, SAN FRANCISCO

CANADIAN LINOTYPE, LIMITED, TORONTO, CAN.

580.31.2-1

Representatives in the Principal Cities of the World METRO METRO METRO METRO METRO electric glue pot is manufactured in four sizes: one, two, four, and eight quarts. Additional facts may be secured by writing to the company in care of THE INLAND PRINTER.

SEVERAL MECHANICAL IMPROVEMENTS have recently been put into use on typecasting machines manufactured by the Intertype Corporation. Intertype gas pots are now equipped with a main pot burner and also a mouthpiece burner, which can be regulated to suit the quality and pressure of the gas in any locality. This improvement dispenses with the use of a back burner and throat burner. For accurate and positive positioning of the mold disk, an improved supporting screw with a hardened cap is provided. This can rotate and is free to permit positive seating of the mold disk guide block at the same level every time it advances. The new screw is adjustable and is free from wear. Intertype machines are now equipped with fiber gears for driving the keyboard cam rolls. Additional information on these points may be secured by writing to the company in care of THE INLAND PRINTER.

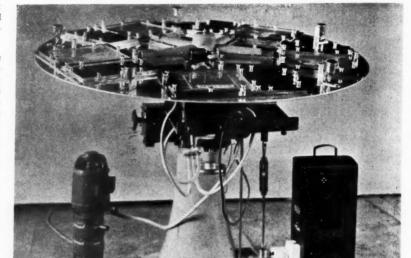
THE AMERICAN PROOF BLOCK, the dummy numbering machine which can be substituted for numbering machines in forms without further adjustment, has been introduced by the American Numbering Machine Company. The block is made of hard die-cast metal of the same dimensions as the standard American models 63, 64, 30, and 31, all of which are of uniform size, and the impression "No. 123456"



American proof block

on the proof block is in exactly the same position as in the actual numbering machine. It is believed that such blocks will mean considerable savings to printers. Further information may be obtained by writing to the company in care of The INLAND PRINTER.

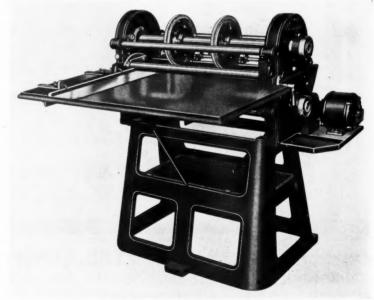
THE KOLOPRINT ART COLOR-PRINTING MA-CHINE is now being introduced by Koloprint, a German organization. Remarkable claims are made for this machine, as, for example: "With a Koloprint color machine and a Koloprint steel design plate apparatus you have a complete color-printing and engraving works all in one," etc. The new machine is described as operated by a combination of vacuum control, magnetic power, and also mercury-vapor transformers. It is stated that paper, cardboard, leather, celluloid, cellophane, glass, tin, and textiles can be printed on the Koloprint machine. As seen in the illustration, the machine consists of a circular table that has recessed frames which hold the special steel designs. The table revolves on ball bearings, and has a tilting device fitted in a rubber housing and enabling the steel designs to cover the material to be printed. Frames hold the steel designs firmly in place and insure perfect register. A color-spraying device is used for applying the color contained in interchangeable color cups. The machine can be handled by an unskilled operator; his work consists only of pressing a



Koloprint art color-printing machine

foot lever to tilt the table, and then, less than three seconds later, releasing the lever. The same operation is performed for the second plate, and so on until, when the table has made a complete revolution, the printing is completed. Special Koloprint colors are used which dry instantaneously and resist acid and akalis. The Koloprint company states that marked savings are possible through the use of this machine. Additional information may be se-

back Company. This perforator has every feature of the larger machine manufactured by this concern, but is intended to serve the needs of smaller plants seeking a high-class perforator in a more limited price range. The new perforator is built in two sizes, 24 and 28 inches, and will carry up to five heads. It handles either straight or strike perforating. From one to ten sheets can be perforated at one feed, and the machine will accept from forty to fifty



Rosback pony round-hole rotary perforator

cured by addressing a letter to Koloprint in care of The Inland Printer.

The New Rosback pony round-hole rotary perforator is being marketed by the F. P. Ros-

feeds a minute. A ream of paper can be perforated in about three minutes. Additional facts concerning this product may be obtained by addressing a letter to the Rosback company in care of The INLAND PRINTER.

## THE INLAND PRINTER | WANT ADVERTISEMENTS

I. L. FRAZIER, Editor

MILTON F. BALDWIN, Associate Editor

Published monthly by

## THE INLAND PRINTER COMPANY

330 South Wells Street, Chicago, Illinois

NEW YORK ADVERTISING OFFICE, 1 EAST FORTY-SECOND STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER 330 SOUTH WELLS STREET

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No. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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Members of Audit Bureau of Circulations; Associated Business Papers, Inc.;
National Editorial Association; Advertising Council of Chicago; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild;
Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce;
Chicago Business Fapers Association; Chicago Club of Printing House Craftsmen.

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One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter.

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When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders oughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

### ADVERTISING RATES

Furnished on application. The value of The INLANL PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

the interenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfill honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

#### FOREIGN AGENTS

FOREIGN AGENTS

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England. RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & CO., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.
ALEK. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.
ALEK. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of The INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

#### BOOKS & SYSTEMS

THE PRINTER'S PAPER COST FINDER saves more than half your time figuring paper; any ream weight, any price per pound, any number sheets. Information free. FITCH BROS., Central City, Nebr.

BOOKS & SYSTEMS for printers and publishers. Send 2c postage for illustrated catalog. PORTE PUBLISHING CO., Salt Lake City, Utah.

#### BUSINESS OPPORTUNITIES

FOR SALE—Three press print shop, complete equipment and well-established paying business, but death in organization makes sale desirable. M. E. SADDLER, 4053 First St., San Diego, Cal.

#### FOR SALE

MODERN USED EQUIPMENT—We recommend buying our machinery "factory rebuilt": however, many good firms buy our machinery repaired or just "as is": Miehle presses in practically all sizes, 1- and 2-color; from trade deals we have a few inexpensive presses for newspaper work; large stock of Miller units, Gordons, perforators, punches, stitchers, saws, proof presses, round corner machines, folders, shears, standing presses, chases, patent bases, lever and power paper cutters: 14½ by 22 C. & P. automatic press; two 17 by 22 Style B Kelly Presses; 2½ by 4 inch Carver die press; Model E Harris enyelope press: Model 15 Boston long arm box stitcher; Berry multiple paper drill; 13 by 19 and 14 by 22 Colts; three 56-inch Miehles at reasonable prices for 7- and 8-column quarto newspapers. Complete line of New Equipment and Printers' Supplies. Offer modern job plant in Chicago, installed, two No. 4 Miehles, Model 14 linotype with 12 magazines, matrices, etc., punch, perforator, jobbers, cabinets, type, stones, etc.; rent \$100, price \$8,500. Three nearly new two-color Miehles, sizes 70, 62, and 56 inches, with Dexter Suction Pile Feeders; can show running. Buyers in Central Territory write for Particulars. THE WANNER COMPANY, 716 S. Dearborn St., Chicago, Ill.

CHECK REGISTER, halftones, papers, etc., with pocket microscope: magnifies 25 diameters, area 625 times; every foreman, pressman should have one; \$1.00 each: 10 per cent discount lots of three; money back if not satisfied. DuMAURIER CO., Dept. 462A, Elmira, N. Y.

FOR SALE—One Kidder 12 by 29 roll feed bed and platen press with automatic slitting and re-wind; will sell at a sacrifice; reason for selling due to having lost this class of work. McCOURT LABEL CABINET COMPANY, Bradford, Pa.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COM-PANY, 261 Broadway, New York City; 166 West Jackson Blvd., Chicago, Ill.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines, Write for particulars, JOSEPH E. SMYTH CO., 727 S. also rebuilt machines. V Dearborn St., Chicago, Ill.

FOR SALE—No. 0 two-color Miehle press, used very little, first-class condition. If interested, do not overlook this opportunity. For full details address F 265.

FOR SALE—No. 18 Nicco Automatic dusting, gas heat raising and cooling machine; used one year; in condition to set up and run. F 345.

FOR SALE-44-inch Seybold cutting machine, F 346.

### HELP WANTED

#### Bindery

BINDERY FOREMAN—Must be good ruler, forwarder and finisher; town of 15,000 in Middle West. F 350.

#### Executive

EXECUTIVE WANTED by greeting card publishers to take charge of production and to act in a managerial capacity; the man desired must have a thorough knowledge of the greeting card business; he must be familiar with paper buying and have a practical knowledge of layouts, color application, estimating, as well as the various processes of greeting card manufacturing; he must have initiative and know how to manage help. Write, stating age, experience in full and salary desired. F 337.

#### Foremen

COMPOSING ROOM FOREMAN for printing plant doing annual volume of \$300,000 and growing rapidly; specializes in high-grade industrial advertising matter; open shop; man must possess good typographic ability, as well as be production minded; application treated confidentially. F 342.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen

## Megill's Gauge Pins

for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent DOUBLE GRIP GAUGES



VISE GRIP. Adjustable. Used for any Stock. \$2.50 set of 3.

#### Ink Maker

INK MAKER WANTED—One thoroughly familiar with the making of good printing inks, both black and in colors; preferably one with a following in trade; new plant in East, with all facilities; excellent opportunity for the right man. Write fully your experience and connections in first letter. F 341.

#### INSTRUCTION

MILO BENNETT'S SCHOOL—World's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

#### SITUATIONS WANTED

#### All Around Man

MAN, 35, with 15 years' experience in both composition and presswork; quality and producer; executive ability; competent to manage medium-size shop; available at once. F 306.

#### Bindery

BINDERY FOREMAN, competent in all branches, pamphlet to full bound, catalogs, edition, blank books, forwarding, finishing, stamping; thoroughly understands Cleveland, Dexter and Brown, folders; efficient executive, strictly reliable man; takes position anywhere. F 179.

ALL-AROUND BOOKBINDER—Rule, forward or finish; can take charge; blank book and edition experience. F 293.

#### Composing Room

COMPOSING ROOM WORKING FOREMAN for modern plant located in the East as assistant to superintendent; a typographer who can lay out work for hand and monotype composition; one who understands imposition and who can okay final proofs; excellent position with future; state above experience in detail, when and where acquired, age, salary desired to start. F 353.

OPERATOR—Experienced on Model C Intertype and Model 5 Linotype; can average galley of 7 or 9 per hour; careful, steady, married; can take good care of above models; anxious to get located and will stay with you; will start at \$24 per week; can come at once. Write or wire EVERETT BROWN, 1914 Cone St., Toledo, Ohio.

LINOTYPE MACHINIST, operator on linotype or intertype; clean proofs; will take charge of battery of machines and keep same running; exceptional experience; twenty-eight years of age; married; non-union; excellent references; available at once. F 314.

LINOTYPE OPERATOR—Reliable young married man; been on machine 15 months; set galley per hour, clean proofs, and care for machine; \$20 per week. J. S. PECAREK, 325 W. Broadway, Maumee, Ohio.

COMMERCIAL AND NEWSPAPER establishment desiring a competent printer and machinist-operator with 24 years' experience in all branches; capable executive; not afraid to work. F 351.

#### Executives

GENERAL SUPERINTENDENT-FOREMAN—Well recommended, worthy, well qualified from long practical experience as pressman, compositor, stonework, estimating, plant and office management, to assume complete charge of production from customer contact to billing; seeks permanent connection in medium-sized organization where he doesn't have to mark time to slow music; knows how to use type, ink, paper intelligently; reliable, efficient, industrious; agreeable to work with and for; prefer Southeast, but will go anywhere. F 291.

CYLINDER PRESSROOM EXECUTIVE, 20 years' experience on all grades halftone and color work, single- and two-color presses, magazine, catalog, book and general commercial printing; A-1 quality production manager; O. K. color, position, etc.; good habits, dependable; now employed; services available upon 30 days' notice to present employer. F 324.

HIGH-GRADE EXECUTIVE with years of practical experience in plant and office; know plant and office management, estimating, sales, production, buying, cost systems; have had complete management of business; production manager of plants doing around a million a year business; a young man who can produce results. F 271.

ESTIMATOR, production man, superintendent wants position; have U. T. A. production records; will give practical demonstration in estimating. Write for particulars. F 336.

#### Managers and Superintendents

SUPERINTENDENT—20 years' experience in business; operator, machinist, foreman; last five years superintendent in plant grossing \$150,000 annually, mostly black and white work; desire to secure position in plant doing higher class of work; will consider assistant to plant superintendent; hard and conscientious worker, ambitious for advancement; loyal and dependable. F 355.

MANAGER—With several years' experience in plant, office and selling; know sales, production, cost, estimating, managing, buying; progressive, dependable, do not drink, single; best references, college training; a young man with exceptional ability, interested in plant doing \$50,000 to \$250,000 business; willing to locate anywhere in U. S. F 339.

SUPERINTENDENT, production manager or pressroom foreman; seasoned executive; practical knowledge all departments, including typography and pressmanship on finest process color and halftone work; editor employee magazine; age 45 years; successful record in middle western city; now employed; seeks change; non-union. F 330.

POSITION as superintendent or assistant superintendent of printing plant, by a man of wide experience in the printing line, producing the better class of color and halftone work; who is up-to-date in the modern methods of production; can go to work at once. F 219.

MANAGER, production manager or contact man, with over 30 years' experience, desires change; practical man; able to "see" any job through from beginning to end; good references; must be a first-class house. F 354.

SUPERINTENDENT—Well recommended, qualified from practical experience, plant and office management, charge of production in book, commercial and publication work in medium or large plant. F 356.

#### Pressroom

PRESSROOM FOREMAN AND SUPERINTENDENT—Exceptionally fine executive, experienced on single, two-color and high-speed presses; capable of supervising all grades of printing at minimum production cost; 23 years' experience; age 42, married, good habits; Chicago applicant excellent references; will go anywhere. F 343.

PRESSMAN-FOREMAN (German), six years in this country; 37 years of age; still working; 20 years' experience in high-class color work (process color) on Miehle, Babcock, Kellys and jobbers; strict in handling of men; wants to make a change. F 338.

CYLINDER PRESSMAN, 12 years' experience on singles and two-colors, running black and white and process, desires steady situation; married and reliable; good references. F 352.

MIEHLE VERTICAL PRESSMAN, working foreman, San Francisco, desires change; anywhere, Rocky Mountains or western states. F 278.

#### Production Manager

POSITION as printing superintendent or production manager; practical man of very wide experience and proven ability on all kinds and classes of work from the cheapest to the highest class of catalog, commercial and process color work; will give you a real production in quality and quantity; now employed; good references. F 349.

#### Proofroom

FINAL READER, university education, ten years' practical experience on scientific and technical books and magazines; can take entire charge of proofroom; executive ability proven; age 32, married, union. F 344.

PROOFREADER—Experienced in book and job work; desires position with reliable concern; has worked in up-to-date shops; first to final; is also a tasty compositor; eastern states preferred. F 236.

PROOFREADER (Embryonic), good as average: 30 years' floor and machine; minor position; I'll work up. JOSEPH A. WARREN, 523 Arsenal Street, Watertown, N. Y.

PROOFREADER—Woman, five years' experience; handles work from the galley to the press; small shop. F 348.

#### Salesmen

SALES EXECUTIVE, who thinks in terms of increased business; has been a hard-hitting manager in organizing a sales defortment and gets out and works himself; experienced in the creation of direct-mail advertising and knows how to apply creative ideas to the sale of printing; knows the printing business and estimating; twenty-two years' experience. F 199.

SITUATION WANTED—Sales representative in the city of Indianapolis and Indiana; prefer printers' rollers, machinery or paper; personally acquainted with at least 90% of printing executives in Indianapolis; best of references, F 347.

#### Stereotyper

YOUNG COLORED MAN—Trade stereotyping, former job printer; \$40 a week; work anywhere. S. HOOKER, 733 Chapel, Norfolk, Va.

#### BUSINESS DIRECTORY

#### Air-Conditioning and Humidifying Systems

UTILITY HUMIDIZERS have outsold all other makes combined in the printing trade of New York City. Also oxidizers, neutralizers, and safety gas and electric heaters. UTILITY HUMIDIZER CO., 239 Centre St., New York.

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

#### Balers

ECONOMY BALER CO., Ann Arbor, Mich., U. S. A. Manufacturers of Economy baling presses, a press for every purpose. Send for circular.

AVAILABLE in six sizes, fully guaranteed. Will ship on order thirty days' trial. BUSINESS MEN'S PAPER PRESS CO., Wayland, Mich.

## Dissipate Static . . DOYLE ELECTRIC SHEET HEATER . . Prevent Offset

Conquer Lint . . DOYLE VACUUM SHEET CLEANER . . Conquer Dirt

Doyle's Brilliant Gold Ink Doyle's Setswell Compound

J. E. DOYLE COMPANY
310 Lakeside Ave., Cleveland, Ohio

Doyle's Liquid Reducer Doyle's Fast Dryer

#### Bookbinding Machinery

BRACKETT STRIPPING MACHINES for library, job and edition binderies; catalog publisher; blank book, stationery, school supply, tablet and paper box manufacturers. Descriptive circulars and stripped samples on request. THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

#### Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

#### Brass Type

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

#### Bronzing Machines

LÄCO FLAT BRONZING MACHINES with 9-time dusting, 4-time rubbing and double-action cleaning apparatus, built by LÄCO MASCHINEN-FABRIK, Paul Tschentscher, Leipzig W 33, Postfach 55, Germany.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

#### Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

#### Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

#### Composing-Room Equipment-Wood and Steel

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

THE WANNER COMPANY-See Typefounders.

#### Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber,

#### Easels for Display Signs

EASELS for display signs. STAND PAT EASEL CORP., 66-72 Canal Street, Lyons, N. Y.

#### Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S, 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

#### Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

#### Embossing Composition

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 5¾ by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

#### Folding Machines-Automatic

RUSSELL ERNEST BAUM, 615 Chestnut Street, Philadelphia, Pa.

#### Gold Inks

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Gold and silver inks a specialty.

#### Line-up Tables

CRAFTSMAN LINE-UP TABLE CORP., 49 River Street, Waltham, Mass. Chicago office, 940 Transportation Building.

#### Lithographers

LUTZ & SHEINKMAN, INC. LITHOGRAPHERS 2 Duane Street, New York

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

#### Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

#### Mailing Cartons

WHEELWRIGHT SAFEWAY MAILERS. Envelopes of laminated boxboard; superlative protection in transit. Send for prices, SAFEWAY SALES CORP., 126 Massachusetts Ave., Boston, Mass.

#### Metal Feeders

METAL FEEDERS for composing machines. ALFRED W. CHANNING, Inc. Valley Stream, N. Y. Manufacturers of the improved Simplex metal feeder

#### Metal Furnaces

METAL FURNACES, Linotype, Monotype, etc. ALFRED W. CHANNING, Inc., Valley Stream, N. Y. Manufacturers of the Supreme metal furnace.

#### Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MA-CHINE CO., Brooklyn, N. Y.; Branch, 123 W. Madison Street, Chicago, Ill.

#### Overlay Process for Halftones

CHALK OVERLAY PROCESS dissolves no acids; simple, practical. Free sample, etc. DURO OVERLAY PROCESS, 579 Ravenswood Circle, Wauwatosa, Wis.

FREE MANUAL "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

#### Paper Cutters

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

#### Patents-Trade Marks

PROTECT your inventions and trade marks. Complete information sent free on request. LANCASTER, ALLWINE & ROMMEL, Registered Patent Attorneys, 476 Ouray Bldg., Washington, D. C.

#### Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, Chrysler Building, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and blocking specialties, router cutters; a line of quality.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

#### Plate Mounting System

STEEL PLATE MOUNTING SYSTEM—the most durable, accurate and thorough, practical. Manufactured by UNIQUE STEEL BLOCK COMPANY, Waverly, N. Y.

#### Plateless Process Engraving and Embossing

FLEXIBLE RAISING COMPOUNDS and raising machines for Embossed and Engraved effects. Manufactured by HUGO LACHENBRUCH, 18 Cliff Street, New York City.

#### Price List for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah.

#### Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER COMPANY—See Typefounders

### Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## **Printing Papers**

A COMPREHENSIVE LINE of fine papers for every printing need. DWIGHT BROS. PAPER CO., 626 S. Clark Street, Chicago, Ill.
"Our Service will be Maintained"

#### Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and matmaking machinery; flat-bed presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER COMPANY-See Typefounders.

#### Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

#### Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## ANNOUNCEMENT to PRINTERS of U.S. and CANADA

We are willing to ship the Johnson Perfection gas burner for printing presses on 30 day trial to any responsible printer having trouble with offset or static. Try at our expense the oldest and finest printing press burner built.

44 Years' Experience Manufacturing Printing Press Burners

THE JOHNSON PERFECTION BURNER CO.

CROWN BUILDING

CLEVELAND, OHIO

#### Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

#### Stock Cuts

CATALOG showing thousands of ready made cuts. Write today. COBB SHINN, 40 Jackson Place, Indianapolis, Ind.

#### Stripping Machines

THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan,

#### Tag Patching Machinery

TURN YOUR WASTE stock and odds and ends into money with a Makatag patch eyeletter. MAKATAG MFG. CO., Reading, Mass.

#### Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St., South; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 125 Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 1102 Commerce St.; Washington, D. C., 1224 H St., N. W.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th St., New York City. General headquarters for all European types and New England types. Stocked in Chicago by Continental Typefounders of Chicago, Inc., 1138 The Merchandise Mart; in San Francisco by Mackenzie & Harris, Inc.; in Boston by Machine Composition Company; in Philadelphia by Emile Riehl & Sons; in Kansas City, Missouri, by Kansas City Printers' Exchange; in Des Moines by Des Moines Printers' Exchange; in St. Paul by Perfection Type, Inc.; in Buffalo by Charnock Machine Company. Orders taken in Baltimore by J. C. Niner Company and in Richmond by Pelouze Printers Supply Co.; St. Louis, R. 501, 1127 Pine St.; Detroit, 500 Marquette Bldg.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, branch of Bauer Type Foundry, Germany, producers of Futura, Lucian, Bernhard Roman, Bernhard Cursive, Bauer Bodoni, Atrax, Phyllis and other European faces. Stocked with New England Type Foundry, Inc., Boston; Emile Riehl & Sons, Philadelphia; Turner Type Founders Co., Cleveland, Chicago, Detroit; Mackenzie & Harris, Inc., San Francisco; represented by J. C. Niner Co., Baltimore; James H. Holt, Memphis; Pelouze Printers Supply Co., Richmond.

CONTINENTAL TYPEFOUNDERS OF CHICAGO, INC., Merchandise Mart, Chicago; 500 Marquette Bldg., Detroit, representing the Continental Typefounders Associtation, Inc., in the Central States. Branch at 1127 Pine St., St. Louis. Stocked with M. L. Abrams Co., Cleveland. Orders taken by Perfection Type, St. Paul; J. Ruesch Printing Machinery Co., Milwaukee; Jas. H. Holt, Inc., Memphis, Tenn. Headquarters for European and New England types and composing room equipment. S. T. Judson, General Manager.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

#### Wire

SENECA WIRE & MFG. CO., THE. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

#### Wire Stitchers

AMERICAN TYPE FOUNDERS CO.-Boston Wire Stitchers

Wood Goods-Cut Cost Equipment

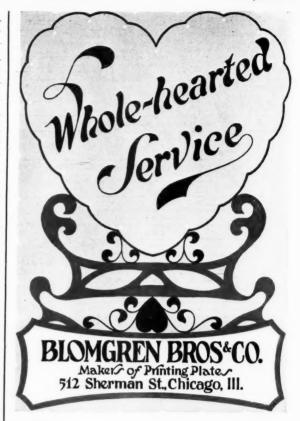
AMERICAN TYPE FOUNDERS CO .- See Typefounders.

ARDBOARD

You spend good money for adrotal spent good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N.Y.





# Something New in Cover Paper

## MOSINEE CELLUSUEDE

A genuine suede-coated cover paper which gives the impression and appeal of suede leather carried in stock in ten colors, three sizes, three weights, sueded either one or two sides.

Samples and prices on request

# Paper Company

723 South Wells Street · Telephone Wabash 2525

OVER THREE MILLION SQUARE MILES

Thousands of Howard Bond users in every part of the country testify for the wide acceptance of Howard Bond as the "Nation's Business Paper". Where quality, uniformity and strength are dominant factors, you will find Howard Bond, lending itself nicely for brilliant service and a multitude of business uses. Leading distributors everywhere can supply your immediate needs with 14 smart colors, five finishes, and envelopes to match.

#### HOWARD BOND DISTRIBUTORS

DULUTH, MINN.
Duluth Paper & Specialties Co.
GRAND RAPIDS, MICH.
Quimby-Kain Paper Company

HARRISBURG, PA.
Donaldson Paper Company
HARTFORD, CONN.
John Carter & Co., Inc.

INDIANAPOLIS, IND. C. P. Lesh Paper Company

LANSING, MICH. Weissinger Paper Company

LOUISVILLE, KY. Louisville Paper Company MEMPHIS, TENN.
Louisville Paper Company
MILWAUKEE, WIS.
W. F. Nackie Paper Company

MINNEAPOLIS MINN. Wilcox-Mosher-Leffholm Company

NEW ORLEANS
The Diem & Wing Paper Company

MONTREAL McFarlane, Son & Hodgson

NEWARK, N. J. J. E. Linde Paper Company

NEW HAVEN, CONN. John Carter & Co., Inc.

ALBANY, N. Y.
Potter-Taylor Paper Corporation
AKRON, OHIO
Federal Paper & Twine Co.

ALLENTOWN, PA.
Kemmerer Paper Company

ATLANTA, GA.
Louisville Paper Company
BALTIMORE, MD.

BALTIMORE, MD.
Dobler & Mudge
B. F. Bond Paper Company
BINGHAMTON, N. Y.
Stephens & Company
BOSTON, MASS.
John Carter & Co., Inc.
Arthur E. Ham & Son
Stimpson & Co.

BROOKLYN, N. Y. General Paper Goods Mfg. Co. (Env.)

General Paper Goods Mfg. Co. {En CHICAGO. ILL. Midland Paper Company Parker. Thomas & Tucker Paper Co. Moser Paper Company CINCINNATI. OHIO The Chatfield Paper Corporation

CLEVELAND, OHIO
The Cleveland Paper Company
COLUMBUS, OHIO
The Diem & Wing Paper Company CONCORD, N. H.
John Carter & Company, Inc.
DAVENPORT, IOWA

Peterson Paper Company

DAYTON, OHIO
The Central Ohio Paper Company DECATUR, ILL.
The Decatur Paper House

DETROIT, MICH. Chope-Stevens Paper Company

SAN FRANCISCO

AMSTERDAM, HOLLAND

ECUADOR Parsons & Whittemore, N. Y.

G. H. Buhrmann's ANTWERP, BELGIUM Papeteries Anversoises
BATAVIA (Dutch East Indies)
G. H. Buhrmann's

LOS ANGELES SEATTLE PORTLAND OAKLAND SACRAMENTO

John Carter & Co., Inc.
NEW YORK CITY
Allen & Gray
H. P. Andrews Paper Company
The Baldwin Paper Co.
J. E. Linde Paper Company
M. & F. Schlosser Paper Corp.
Blake-Butler Paper Company, Inc. NIAGARA FALLS, N. Y. Power City Paper Corporation

OMAHA. NEBR. Marshall Paper Company PATERSON, N. J. Paterson Card & Paper Company

PEORIA, ILL. John C. Streibich Company

PHILADELPHIA, PA. Garrett-Buchanan Company PHILADELPHIA, PA.
Philadelphia Card & Paper Co

PITTSBURGH, PA.
The Chatfield & Woods Co. PROVIDENCE, R. I. John Carter & Co., Inc.

RICHMOND, VA.
Virginia Paper Company

SIOUX FALLS, S. D. Sioux Falls Paper Company

SYRACUSE, N. Y. J. & F. B. Garrett Company

TOLEDO, OHIO
The Ohio & Michigan Paper Co. TORONTO Barber Ellis Company

VANCOUVER, B. C. Columbia Paper Company VICTORIA, B. C. Columbia Paper Company

WASHINGTON, D. C. Dobler & Mudge

WEST CARROLLTON, OHIO American Envelope Co. [Env.] WESTFIELD, MASS.
The Old Colony Envelope Co. (Env.)

WINNIPEG Barkwell Paper Company

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TUCSON SALEM MEDFORD BOISE TACOMA PAPER & STATIONERY CO.

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American Paper Exports, Inc., N. Y.
LATIN AMERICA
James P. Heffernan Paper Co., N. Y
PARIS, FRANCE
Mestre Prince. TURIN, ITALY Messrs. Luigi Trossarello THE HAGUE, HOLLAND G. H. Buhrmann's OSAKA AND TOKIO, JAPAN Frazar & Company, N. Y.

## Messrs. Prioux URUGUAY AND AUSTRALIA Albermarle Paper Mfg. Co., Richmond, Va. THE HOWARD PAPER COMPANY & URBANA, OHIO

Compare it! Tear it! Test it! and You Will Specify It

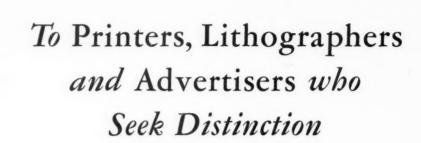
## The NATION'S

Eastern Sales Office: Court Square Building No. 2 Lafayette St. NEW YORK



## **BUSINESS PAPER**

Western Sales Office: Otis Building 10 S. La Salle Street CHICAGO



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The makers of Buckeye Cover announce a new line of Plater Finish Offset Papers for lithography and letterpress printing.

These papers are known as Beckett Plater Finish Offset and in addition to plain laid and wove surfaces, in both White and India, they include the following special finishes:

FABRIC • STUCCO
CORDUROY • CRASH • HAND-MADE
LINEN • RIPPLE

The utmost in individuality and distinction in advertising may be secured through the use of these new papers. Already they have found acceptance from some of the largest advertisers of America.

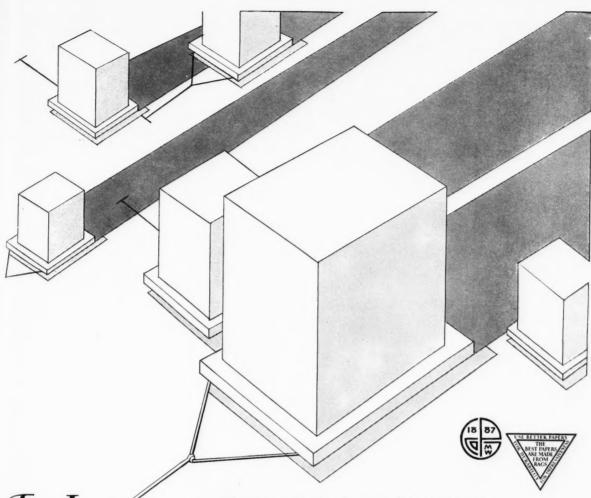
The prices are moderate and are well within reach of everyone who wishes his mailing pieces to stand apart from and definitely above competing material.

Samples will gladly be sent to friends who request them.



## THE BECKETT PAPER CO.

Makers of Good Paper in Hamilton, Ohio, Since 1848



For Instance

These are a few bond papers of the good quality of Avalanche but Avalanche Bond is the outstanding tonnage choice in this field so why not do as other printers are doing. "For instance, Use Avalanche Bond."

GILBERT PAPER COMPANY, Menasha, Wis.

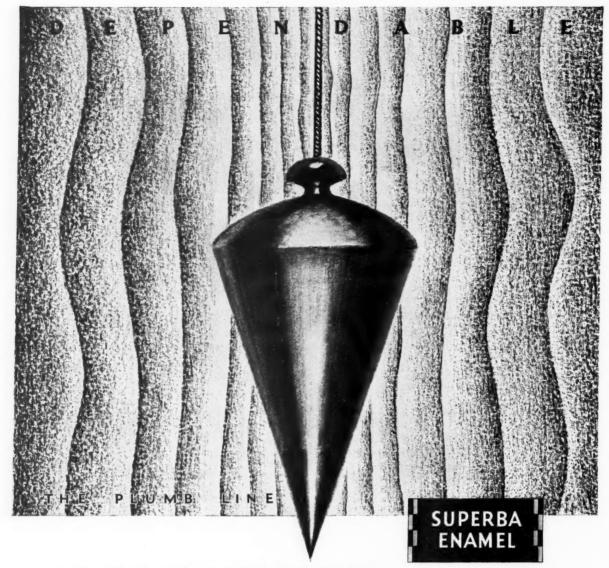
# Use AVALANCH Bond

Alexandria, La Louisiana Paper Co.
Appleton, Wis Woelz Bros.
Atlanta, Ga Sloan Paper Company
Baltimore, Md H. A. Lengnick
Baton Rouge, La Louisiana Paper Co.
Birmingham, Ala Sloan Paper Company
Chicago, Ill Messinger Paper Company
Chicago, III Swigart Paper Company
Cleveland, Ohio Millcraft Paper Company
Columbia, S. C Epes-Fitzgerald Paper Co.
Columbus, Ohio Scioto Paper Company
Detroit, Mich The Paper House of Michigan
Hartford, Conn Green, Low & Dolge, Inc.

Jacksonville, Fla Knight Bros. Paper Co.
Louisville, Ky The Rowland Company
Miami, Fla, Knight Bros, Paper Co.
Milwaukee, Wis, Allman-Christiansen Paper Co.
Minneapolis, Minn, General Paper Corp,
Monroe, La Louisiana Paper Co.
New York, N. Y Blake-Butler Paper Co.
New York, N. Y Bishop Paper Co., Inc.
New York, N. Y. Green, Low & Dolde, Inc.

Monroe, La	Louisiana Paper Co.
New York, N. Y	Blake-Butler Paper Co.
New York, N. Y	Bishop Paper Co., Inc.
New York, N. Y	Green, Low & Dolge, Inc.
New York, N. Y	Harlem Card & Paper Co.
New York, N. Y	R. C. Kastner Paper Co.
New York, N. Y	Allan & Gray, Inc.
	Carter Rice & Co. Corn

Raleigh, N. C Epes-Fitzgerald Paper Co.
Richmond, Va Epes-Fitzgerald Paper Co.
San Francisco, Calif Bonestell & Company
Seattle, Wash, Carter, Rice & Co. Corp.
Shreveport, La, Louisiana Paper Co.
St. Louis, Mo Baker Paper Company
St. Paul, Minn, Inter-City Paper Co.
Tampa, Fla Knight Bros. Paper Co.
Texarkana, Ark Louisiana Paper Co.
Toledo, Ohio
Topeka, Kansas Central Topeka Paper Co.
Vancouver, B. C Coast Paper Company
Wausau, Wis Paper Specialty Co.



## FOR YOUR MOST ARTISTIC PIECES

Allied Superba Enamel is made especially for artistic printing. The extreme quality of its beautiful surface is its own recommendation for the most difficult of printing work.

Allied Superba costs a little more, of course—but where exquisite results are demanded, it is cheaper to buy this paper. It eliminates costly troubles in running. It reduces time in the press room. It produces more perfect copies. It saves, in the end, whatever extra it costs in the beginning—while it gives you complete assurance of the finest printing results obtainable. Good printers, for years, have depended upon Allied Superba Enamel for their best effects. Send for a free test supply. Simply state sheet size and basis weight required.

## ALLIED PAPER MILLS, KALAMAZOO, MICHIGAN

New York Office and Warehouse: ALLIED PAPER MILLS, INC., J. W. Quimby, Vice-President, 471 Eleventh Avenue, New York City, New York.

New England Representative: J. A. ANDREW, 10 High Street, Boston, Massachusetts, Western Representative: R. C. BISHOP, 461 Market Street, Sheldon Bldg., San Francisco, Calif.

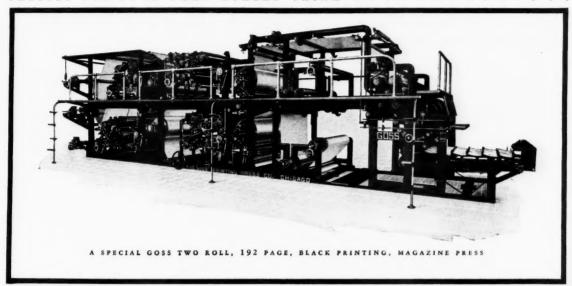
ALLIED



PAPERS

WE SAY THAT ESTABLISHES THE GOOD REPUTATION OF GOSS PRINTING

PRESSES BUT IT IS WHAT OTHERS THINK



# Lower Your Costs—and You Can Maintain Your Prices, or Lower Them, and Profit Always

THE key to modern, profitable printing is in your costs. If you will lower them, you can develop an impregnable business position and you'll count your profits, yearly. With your costs lowered, buyers no longer govern your business. Instead, you can select the printing you want, and get it. Depending upon conditions, you can maintain your own prices, or you can lower them lower than competition's prices, and you can profit, always. A GOSS Special Rotary Magazine Press is a key to profitable printing. It will lower your costs because it costs less to own, less to operate, and it does satisfyingly beautiful printing, FAST. Buyers resist raising prices but this GOSS Special will enable you to lower your costs. The profit result is the same. It will enable you, again, to command in a changing printing world. Ask for proof.

## THE · GOSS · PRINTING · PRESS · COMPANY

Main Office and Factories: CHICAGO, ILLINOIS

NEW YORK OFFICE: 220 EAST FORTY-SECOND ST. , SAN FRANCISCO OFFICE: 707 CALL BUILDING THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. , , LONDON



Please Mention THE INLAND PRINTER When Writing to Advertisers.



## THE WORLD'S MODEL PAPER MILL



# AS MODERN AS

A T Parchment, Michigan, just outside of Kalamazoo, is located the world's model paper mill! Here, nestling in a scenic valley, its magnificent buildings cover many acres and express the acceptance by modern busi-

Looking at the edge of an uncoated or unsized sheet of paper.

Description of the edge of same sheet, illustrating tub sizing paper.

Material added.

Truly—only such a mill could produce the new KVP Bond! For KVP Bond is a child of modern

ness, of the paper products for

which KVP is famous.

methods—the result of unlimited facilities—millions of dollars invested toward achieving it.

Here, indeed, is an amazing paper! Tub Sized for quality—it is priced far below its value. Smooth and beautiful of surface, it takes typing and writing perfectly. Erasing does not rough it nor will

the edges curl or wave. It has plenty of strength — years will have little affect upon its nine attractive colors or usefulness. It lies flat and will not stretch, assuring perfect register work for color work. Each sheet is watermarked for your protection. To

appreciate fully this remarkable bond, ask your paper merchant for samples—or write us.

## KALAMAZOO VEGETABLE PARCHMENT COMPANY

KALAMAZOO

MICHIGAN



# your customer's desk . . .

## ... that's the place to start cutting unprofitable overhead

THINK what a lot of trouble you'd save—and what a lot more profit you'd make—if all your customers consulted you before they decided on mailing piece sizes!

Many do, of course. But those who do not are often the very ones who insist on "trick" sizes that involve a lot of extra overhead . . . cutting down your profit, and making printing costs unnecessarily high.

These men are striving for something "different." They want their booklets and folders to stand outand they forget that your skill can give more distinction to a mailing piece than all the odd sizes in the world. Yet they would undoubtedly be glad to specify standard sizes if they knew what a wide range of shapes they had to choose from.

That's just why the Warren Chart of Mailing Piece Sizes was prepared. It gives printing buyers actual-size diagrams for mailing pieces . . . all of them standard . . . to cut without waste from standard sheet sizes . . . to fit Warren's Standard Booklet Envelopes.

The Chart is handy size—easily fits under the glass on a desk. The buyer has it right in front of him—

ready for reference. It gives him a practical idea of size to fix in his mind before he calls you in.

And how much more profitable standard sizes are for you! You waste no time and money on special stock . . . special envelopes . . . special production. Paper and envelopes are at the paper merchant's. You've got your whole time to spend as you'd like—in creating unusually fine typographical effects.

Any paper merchant who carries Warren's Standard Printing Papers

> has these Charts. See that each of your customers gets one. Sell him on how easy it makes the planning of his printed matter.



S. D. WARREN COMPANY, 89 Broad Street, Boston, Massachusetts

# EVEN THOUGH YOU ARE NOT A TYPOTHETAE MEMBER

OU will benefit from the Printing Trade

Customs formulated and adopted by the United Typothetae of America for the guidance and the protection of all printers.

Upheld by the authority and prestige of the Trade Association of the Industry, these conditions of sale have become recognized customs of the trade, and have been accepted as such by Courts of Law.

They establish a wise and just policy for you on:

Orders
Experimental Work
Sketches and
Dummies
Drawings, Engravings
Electrotypes
Alterations
Standing Type

Proofs

Press Proofs
Postal Cards and
Stamped Envelopes
Handling Stock
Quantities Delivered
Customer's Property
Delivery
Terms

Agreement

Include these trade customs in every contract of sale.



United Typothetae

America

The International Association of Printing Plant Owners UNITED TYPOTHETAE OF AMERICA,

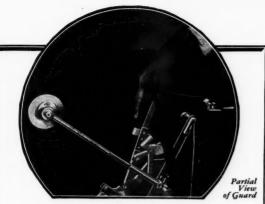
Tower Building, Washington, D. C.

Without obligation to me, please send me Printing Trade Customs adopted by the U. T. A.

Name \_\_\_\_\_\_Position \_\_\_\_\_

Firm\_\_\_\_\_

Address 1-27



Safeguard Your Hands

# The Travelers Guard

Is a positive safeguard for hand fed printing presses, designed by engineers of the Travelers Insurance Co., full automatic and should be especially installed in schools to protect the inexperienced operators.

SIZES • 8x12" • 10x15" • 12x18"

Write us for full information

### THE NATIONAL SHERARDIZING and MACHINE COMPANY

868 Windsor Street, Hartford, Connecticut Canadian Representative: Toronto Type Foundry Co. Ltd.

The Art of Spacing

SAMUEL A. BARTELS



A treatise on the proper distribution of white space in typography. This book, carefully hand set by the author, exemplifies the text.

Price, \$3.00 postpaid

The Inland Printer Company

330 S. Wells Street

Chicago, Illinois

AND NOW IT'S 70%





We've been saying that 60% of the leading banks in the financial centers preferred La Monte National Safety Paper for their checks. A fresh survey shows that 70% of the checks used in our chief cities are made on La Monte Paper.

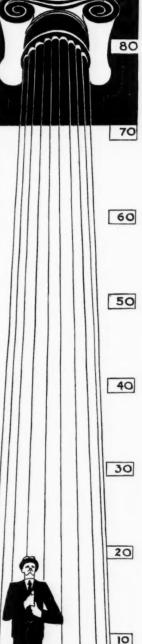
Are you getting your share of this constantly increasing business? Recommending La Monte National Safety Paper for checks is bringing orders to lithographers and printers throughout the country. And these orders are staying right on their books. La Monte makes for satisfied customers.

Bankers like La Monte for its safety ... durability ... dignity. Their customers appreciate La Monte for



its color, crispness, smartness. And alert lithographers and printers favor La Monte for its fine printing qualities . . . the opportunity it gives them to produce their best work and sell it on a quality basis.

George La Monte & Son, 61 Broadway, New York City.



# STAT-ERAD



# The Electric Neutralizer

Easily Installed on Any Press

Increase in production of labels from 200,000 to 800,000 per day (8 hours) on one press—result of recent installation of Stat-Erad. (Name on request.)

# J. & W. JOLLY, Inc.

Holyoke Massachusetts

Canadian Agents: Toronto Type Foundry Co., Ltd., Toronto, Ont.



This design cut from flat zin on C. & G. Router

ROUTER, JIG-SAW and TYPE HIGH MACHINE, the only one of its kind, does a wide variety of precision cutting, saves time and delay, makes composing rooms self-contained. Increases press production. Low cost. high efficiency.

C. & G. TRIMMITER, now the standard saw and miterer, has changed this work from "hit or miss" to a positive, profitable operation. Costs less and does more. Safe, accurate, fast.

Ask users everywhere or your local dealer, or write us for detailed information

### Cheshire & Greenfield Mfg. Co.

DESIGNER AND MAKER 612 E. Clybourn Street Milwaukee, Wis.

Get This New Edition of

# THE MECHANISM OF THE LINOTYPE

A Book for Operators and Machinists

This tenth edition has been completely revised by Edward M. Keating, instructor in the Chicago School of the Mergenthaler Linotype Company.

Text and illustrations include the latest models and the complete work is a modern text-book for operators and machinists. There should be a copy of this edition in every shop.

Order your copy today — it is insurance against costly delays. Over 20,000 in use.

230 pages; illustrated; handy pocket size, 4\% x 7; substantially bound in flexible binding; price \$2.50; postage 10 cents extra

## THE INLAND PRINTER COMPANY

330 S. Wells Street

Chicago, Illinois

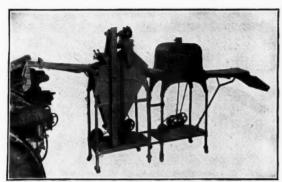


#### CHAPTERS

Keyboard and Magazine; The Assembler: Spaceband Box; Delivery Slide; Friction Clutch; The Cams; The First Elevator Slide; Elevator-Transfer and the Second Elevator; Distributor Box and Distributor; Vise-Automatic Stop and Pot-Pump Stop; Mold Disk and Mold Slide, and Ejector Slide; The Metal Pot; Automatic Gas Governors; Making Changes; Setting Intricate Matter and Tabular Work; Oiling and Wiping; Model 9 Machine; Measurement of Linotype Matter; Definitions of Mechanical Terms; List of Adjustments; Procedure for Removing and Replacing Parts on the Various Models; Causes for Defective Matrices; Things You Should Not Forget.



# Automatically \* PERFECT RAISED PRINTING as fast as your Press prints!



Complete Automatic Outfit No. 1

### IMPROVED PRINCIPLE AUTOMATIC PREVENTS SEPARATION OF POWDERS

OUR new Automatic Type "E" Embossographer is the realization

O'UR new Automatic Type "E" Embossographer is the realization of the Raised Printing Industry's dream.

Through a patented principle of handling the powder by means of an endless elevator system after it is cleaned off the stock, the excess powder is picked up EN MASSE and returned to the feed system. NO SEPARATION is caused in any type of compound, even gold, bronze, and other fine composition powders are handled perfectly, with this type of automatic. perfectly with this type of automatic.

The equipment is unconditionally guaranteed to give complete and lasting satisfaction — it is foolproof and easy to handle. Send

and lasting satisfaction — it is foolproof and easy to handle. Send for testimonials from users.

Above shows Complete Outfit No. 1 consisting of Model No. 2
Type "E" Automatic Embossographer and Model No. 4 Heat Unit, with conveyor to press, production speed 2,500, 20 lb., letterheads per hour or similar work, if equipped with our Model No. 2 Heat Unit, speed possible up to 5,000 per hour.

Standard models for every press — up to cylinder size, if desired. Built for automatic feed direct from your press, or for hand feed.

### A WONDERFUL IMPROVEMENT IN TRADE EMBOSSOGRAPHY MARK

Hard, Flexible and Permanent Raised Printing NO SPECIAL ROLLERS • • NO SPECIAL EQUIPMENT

Our new Modified Grade "A" Inks in connection with our Grade "A" Powder now make possible production of 100% absolutely HARD, FLEXIBLE and PERMANENT Raised Printing with your regular press rollers. This opens up a new era in the raised printing industry, and will be the means of additional profits and more satisfied customers for the printer who does Raised Printing work.

We make every variety of inks and powders, quick fusing, slow fusing, etc., for every possible effect, Dull, High, Gold, Bronze, etc., which are vastly superior to any similar products on the market — in short a most complete and comprehensive line that will meet every requirement of the Thermographic Trade.

### The Little Giant Embossograph Heating Machine

#### SPECIAL OFFER

To convince yourself of the marvelous results which our Modified Grade "A" Inks and Powders produce, send in your order for 1 lb. of our Grade "A" Compound at \$2.50 per lb., and ½ lb. of our new Modified Grade "A" Ink (any color) at \$2.00 per lb., (Special Prices for 5 lbs. or more)

#### THE EMBOSSOGRAPH PROCESS CO., Inc. 251 William Street **NEW YORK**

# It's Easy to print on the gummed side



DENNISON'S "GUM-PRINT" makes it easy for you to print window pasters that sell at a fraction of the cost of decalcomania transfers.

Advertisers know the value of window pasters—they are the first thing noticed in any window display; they present their story near the point of sale; they are easy to distribute, and they find favor with the average retailer.

The one point which many advertisers do not know is the low cost of window pasters when printed on Dennison's "GUM-PRINT".

Send for the Dennison Printer's Service Book, which tells about "GUM-PRINT" and other Dennison gummed papers. Learn why

# Dennisonis Gummed Paper

"Tests Best on the Press" SOLD BY LEADING WHOLESALERS

DENNISON	MANUFACTURING	COMPANY
Dept. B-37		ngham, Mass.
Plages and mass	iummed Paners	

and a free copy of your 
Printer's Service Book and the name of my nearest Dennison wholesaler.

Street Address

City\_\_\_\_State\_\_\_\_

### **BORDERS and ORNAMENTS**

in 25c Unit Packages

Display sheet now ready for general distribution

New type list ready, showing 32 series at lowest prices. Send for both.

### STERLING TYPE FOUNDRY

Vermontville, Michigan, U. S. A.

# More Profit in Raised Printing

To meet the ever-increasing demand for Raised Printing and to produce it at a profit with a reasonable price use

Flexo Raising Machines and Compounds

Flexo Raising Machines—made in our own factory—are either gas or electric. Unequaled in heating capacity, they can turn out from 2,000 to 3,000 letterheads per hour.

out from 2,000 to 3,000 letterneads per nour. Flexo Raising Compounds—made in our own factory—will produce Gloss, Dull, Gold, Silver or Copper Finish. Requiring less heat than any others, Flexo Raising Compounds when used with Flexo Raising Machines give more production than any on the market. Compounds for All Purposes.

Send for descriptive circular and samples of Raised Printing done with Flexo Raising Compounds and Flexo Raising Machines

### FLEXO MANUFACTURING COMPANY, Inc.

35 HOWARD STREET Dept. I NEW YORK CITY 608 SOUTH DEARBORN STREET, CHICAGO, ILL. 50 HARTFORD STREET, BOSTON, MASS.



LINOTYPE MONOTYPE INTERTYPE LINOGRAPH STEREOTYPE JOB TYPE LUDLOW AND ELROD METALS

### E. W. BLATCHFORD CO.

NEW YORK World Bldg., Beekman 3511

CHICAGO



# Anderson Upright

Trucks—are made strong and rigid yet light for easy handling and mounted on 4" rubroid casters. The open design permits instant visibility.

Thousands are used by Printers and Binders who appreciate a neat and practical truck which saves its cost several times a year.

Made in two standard sizes: 19x25" and 25x38"—56" high. Special sizes made to order, Sold by leading type founders and dealers.

### C. F. ANDERSON & CO.

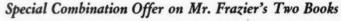
Folding Machines :-: Bundling Presses 3231 Calumet Ave., Chicago

# Mem! (EDITION) MODERN By TYPE DISPLAY

"Modern Type Display," perhaps the largest-selling book on display typography in print today, has been revised, extended, and improved in text. It is a comprehensive, carefully organized work on display typography. It covers the subject from the ground up, on the basis of sound principles the understanding and application of which make attractive and effective results certain. These chapter headings disclose the book's comprehensive scope: Fundamentals of Display; Con-

trast; Subordination and Emphasis; White Space and Margins; Type Styles in Display; Capitals, Lower-Case, and Italics; Interpretative Display: a Summary; Rules in Type Display; Shape Harmony; Tone Harmony and Contrast; Decorative Borders; Initial Letters; The Use of Ornament; Proportion; Symmetry and Balance; Contour.

A complete course of instruction in the essentials of effective display typography, at \$6.00 a copy postpaid.



While ordering the new "Modern Type Display," recognize a real value by adding \$2.50 for a copy of "Type Lore," which sells regularly at \$5.00. Get these two authoritative texts for \$8.50! "Type Lore" gives you the important highlights of typographical history, combined with practical suggestions for the use of important type faces of the various classifications. It supplements "Modern Type Display" most admirably. You need both of these books!

Address Orders to:

THE INLAND PRINTER, 330 S. WELLS STREET, CHICAGO



# STOP "TYING UP" YOUR DOLLARS

Tying up numbering machines in forms, while being proved or awaiting O. K., is keeping valuable dollars inactive. Now you can release your numbering machines for continual, profitable work by using the ingenious, new American Dummy Proof Blocks in all forms until actually ready for press.



Cast in hard metal, type high, and exactly the same body dimensions as American Numbering Machines, models 30, 31, 63 and 64. Interchangeable with these machines, and type high to print numbers in corresponding position on proofs. Price \$5.00 per dozen; single proof blocks 50 cents. ▲ For sale by American Type Founders Company and all Supply Houses.

AMERICAN

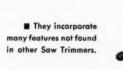
(DUMMY) PROOF BLOCKS

AMERICAN NUMBERING MACHINE CO., BROOKLYN, N. Y. . CHICAGO . LONDON . PARIS

# **Cost Cutter Saws** Cut Costs A A

### because:

Faster More accurate Simpler to adjust Easier to handle



The Model B, illustrated above, is the last word in saw trimmer construction and has proven a real profit producer in some of the country's leading plants.

**Model B Cost Cutte** 

Write for descriptive circular

#### C. B. NELSON & COMPANY

727 SOUTH DEARBORN STREET . CHICAGO, ILLINOIS

Inks made from Peerless Black are invariably uniform, brilliant, sparkling...because Peerless is made expressly for highest grade printing inks...the black that makes the ink that makes the job!



The PEERLESS CARBON BLACK CO. Pittsburgh, Pa.

Sole Selling Agent BINNEY & SMITH CO. 41 E. 42nd STREET NEW YORK CITY



Perforating

### PEERLESS BINDERY EQUIPMENT

Time lost in the Bindery costs just as much as time lost in the Press Room. Peerless Bindery equipment will finish the printed job neatly and without trouble or loss of time.

### WE MANUFACTURE

Rotary Perforating Machines. Power Round Hole Perforating Machines. Foot Power Round Hole Perforating Machines. Power Punching Machines. Foot Power Punching Machines. Tab Cutting Machines. Celluloid Tabbing Machines. Numbering and Paging Machines.

Write for catalogue, terms and trade-in proposition

### NYGREN-DAHLY COMPANY

218-230 N. JEFFERSON STREET

CHICAGO, ILLINOIS

### Morgan Expansion Roller Trucks

They Expand They Contract Save Rollers

Save Ink Save Labor Save Time

Are Noiseless

FOR C. & P. PRESSES

The Morgan Trucks can be instantly adjusted on each roller, so that they ROLL evenly over the form and at just the right pressure. Rollers and Trucks should roll, not slide.

8x12, \$7.75 Set 10x15, \$8.00 Set 12x18, \$9.00 Set 14½x22, \$12.00 Set See your dealer or write us direct.

MORGAN EXPANSION ROLLER TRUCK CO.

1723 N. Cahuenga



THE JOHN B. WIGGINS CO., 1152 Fullerton Ave., Chicago

JEAN BERTE COLOUR PROCESS

A few more licenses can be issued in certain cities. Correspondence is invited from responsible printers.

WALLACE & TIERNAN PRODUCTS, Inc. ELEVEN MILL STREET BELLEVILLE, NEW JERSEY



Make Stereotype Mats Of Your

Standing Forms Duplicate Cuts

RELIABLE MAT MOLDING PRESS

As Easy As Proofing
CONDITIONED MATS « » MAT STORAGE BOXES

Send for Circulars PRINTERS MAT PAPER SUPPLY CO.

559 West Lake Street CHICAGO, ILL.

# BOOKBINDING

The entire bookbinding business between two covers

By JOHN J. PLEGER

> The most complete and up-to-date book on bookbinding compiled in this generation. It covers both hand and machine operation in plain and understandable language. Every operation entering into pamphlet binding and the binding of books is completely covered. Blank books, latterpress books loose leaf covered. letterpress books, loose leaf covers, manifold work, marbling, gilt edging, finishing, and handtooling are comprehensively explained and illustrated.

> > Two hundred and eighty-five illustrations, both halftones and line drawings, enable the novice to grasp the most minute details of the bookbinding art.

This compilation is a complete revision of the first edition of "Bookbinding and Its Auxiliary Branches" and embraces the best of ancient and modern practices. The author's vast experience is at your command in this book, which is of inestimable value to all who are affiliated with the bookbinding and printing arts.

The information contained in this book is worth many times its price

#### CHAPTER TITLES

Foreword

To Printers **Binding Definitions** 

**Paper Operations** 

Manifold Work

Sheet Work

Forwarding Preliminaries

**Forwarding** 

Decoration of Book Edges

Loose Leaf Binders

Punching

Finishing

**Hand Tooling** 

Stamping and Embossing

**Edge Gilding** 

Marbling

Care of Books

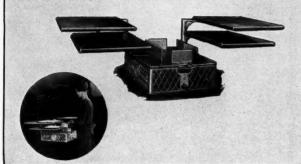
Some Inconsistencies in Bookbinding

Size 6 x 8%; 425 pages. Price Attractively \$6.00 cloth; gold stamped. Postpaid

### THE INLAND PRINTER COMPANY

330 S. Wells Street, Chicago, Illinois

### THE UNIVERSAL JOGGER CUTS PRODUCTION COSTS



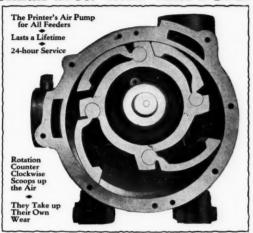
because......It saves 1/3 the Time required for interleaving single

Sturdy-Efficient-Low Priced. Lowers costs on large or small jobs.

Write for descriptive folder. The Universal Jogger complete is only \$150 F.O.B. Minneapolis.

UNIVERSAL JOGGER CO., INC. 322 So. Fourth Street - - Minneapolis, Minn.

### Leiman Bros. PATENTED AIR PUMPS



#### On DIFFICULT FEEDER and all VACUUM WORK

The most strenuous test to which an air pump can be put is that involving vacuum • In vacuum—as in pressure work—the Leiman Bros. Air Pump has gained national prominence. Most of the best known paper feeding devices, bottle fillers, labelers, wrappers, etc., are equipped with Leiman Bros. Air Pumps • Makers and users of this type of machinery have found that the sturdy Leiman Bros. Air Pump, because it takes up its own wear, is able to preserve its faultless operation in maintaining a good vacuum indefinitely • The parts of this air pump are machined and fitted with infinite care. The pump itself is simple in construction, noiseless in operation and powerful—certain models will maintain 20 inches vacuum and more • Vacuum or pressure may be obtained from the same machine. Or some may be reversed and run as air motors • If your production problem involves air pressure or vacuum (or requires the use of an air motor) the installation of a Leiman Bros. Air Pump will save time and money • Write today for complete information about this nationally used air pump.

LEIMAN BROS., Inc., 165 CHRISTIE ST., NEWARK, N. J. NEW YORK CORPORATION, 23 WALKER ST.

Makers of Good Machinery for 40 Years . Foreign Export inquiries solicited

# Use the Cover for Increased Effectiveness

ハ でんきんきんきんきんきんきんきんきんきんきん

Books published at the present time are receiving an extra degree of care and thought in order that they may accomplish their purpose most thoroughly.

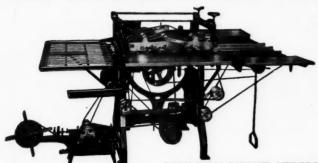
As a suggestion: Put the cover to work for you. It is valuable display space. Tells at a glance whether you think well of your book. Use it for increased effectiveness. "The binding gives the first impression." Brock and Rankin will assist you in any degree you wish.

# Brock &

EDITION BOOK BINDERS

619 So. LaSalle Street, Chicago, Illinois Established 1892 . . . Daily Capacity, 45,000 Books

# The Brackett Double Head Stripping Machine



STRIPS: Side-stitched books. End sheets. Library and tight-joint end sheets. Half-bound and full-bound end

Half-bound and full-bound end sheets.
Sample books.
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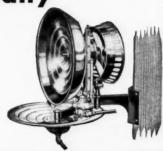
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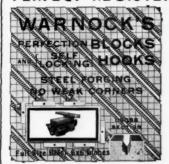
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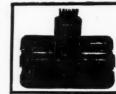
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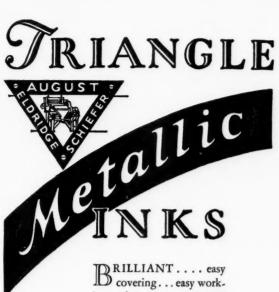
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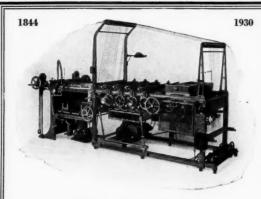
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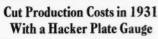
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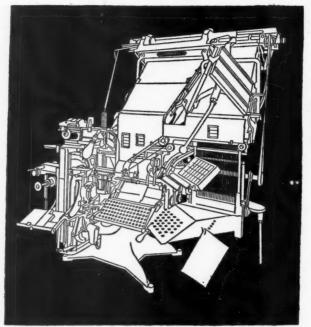


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